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Buttmann's Larger Greek Grammar.

A

GREEK GRAMMAR

FOR THE USE OF

HIGH SCHOOLS AND UNIVERSITIES

BY PHILIP BUTTMANN.

TRANSLATED FROM THE GERMAN, WITH ADDITIONS,

BY EDWARD ROBINSON.

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PREFACE.

THE following biographical hints respecting the author of this work, will not perhaps be unacceptable to those who may make use of it; while they may help to form a juster estimate of the nature and relative character of the present Grammar, as compared with the other writings of the same author, and with the works of contemporary Grammarians. The life of a scholar, and especially of a German scholar, is usually barren of incidents; and it is chiefly the character and progress of his intellectual development, as exhibited in the various productions of his pen, that furnish the subjects and mark the epochs of his biography.

Philip Charles Buttmann was born at Frankfort on the Maine, Oct. 5, 1764. After the usual preparation, he pursued his studies at the University of Göttingen; not without distinction, it would seem, for we soon afterwards find him as an instructor and governor in the family of the Prince of Anhalt Dessau. But he appears early to have preferred a life of private study; avoiding in this way the responsibilities and absorbing duties of a public teacher, and devoting himself without the abstractions of public obligation, to philological pursuits and investigations. With this view he fixed his residence at Berlin, where he lived for many years as a private citizen; and where, in the free use of the treasures of the royal library, and in social intercourse and interchange of views with Heindorf and Spalding, at that time distinguished professors in the Gymnasia of Berlin, he arrived at those results and adopted those principles, which he has spread before the world in his various grammatical and philological treatises. The first edition of his Grammar appeared at Berlin in 1792. In 1800 he was appointed a Secretary of the Royal Library, and became at a later period one of the principal Librarians. At the same time he accepted the appointment of Professor in one of the principal Gymnasia of Berlin, that of Joachimsthal. He became also an active member of the philological class in the Royal Academy of Sciences; and to this source we owe many of his smaller essays and treatises. On the establishment of the University of Berlin in 1809, he seems by choice not to have taken part in it as a reg-

ular professor; but the excitement inspired by the establishment of so noble an institution, and daily intercourse with the corps of distinguished scholars thus collected,—as Wolf, Niebuhr, Savigny, Schleiermacher, and at a later period Bekker, Böckh, etc.—imparted new vigour to his exertions, and led him, if not to a wider range of study, yet to the exhibition of greater productive power, and to a more extensive communication of the results of his researches. As member of the Academy of Sciences, he enjoyed the privilege of delivering lectures or of otherwise imparting instruction in the University; and of this he availed himself in respect to the private philological classes. With Wolf he engaged in the publication of the *Museum Antiquitatis;* and several of the most solid articles of that work are from his pen. In 1816 he completed the edition of Quicntilian commenced by his friend Spalding, and left imperfect at his decease. In 1821 he gave to the public a new and enlarged edition of the Scholia on the Odyssey, discovered by Angelo Maio. Several of his smaller treatises were afterwards collected and revised by himself, and published in two volumes, entitled "Mythologus," Berlin 1827–29.

But the great labour of his life lies before the world in his grammatical works; which, from a narrow beginning, have grown up into a wide and comprehensive system. His first work appeared, as mentioned above, in 1792, and was little more than an outline of the Greek accidence. In the subsequent editions he continued to interweave the results of his investigations; until the fourth edition assumed the character of a more complete and scientific treatise of Greek grammar. In this form it remained without any essential change of plan, but not without important additions and improvements, until the publication of the twelfth edition in 1826. In the mean time he had published at an early period an abstract of this work, made from the sixth edition, for the use of lower schools and younger pupils, under the title of *Schul-Grammatik*. This smaller Grammar reached its eighth edition in 1826, during the author's life-time; and the ninth edition of it was issued in 1831, since his decease. This is the work formerly translated and published in this country, under the name of Buttmann's Grammar; of which it is not too much to say, that it disappointed the expectations of our more advanced scholars by its incompleteness and want of detail; while it was found not to answer among us the purposes of early

instruction, because it already presupposes a certain amount of elementary philological knowledge on the part of the pupil. The truth is, that the work was adapted to a mode of instruction entirely different from that prevalent in this country; and was intended rather as a manual to guide the oral instructions and explanations of school-teachers in Germany, than as a book from which the pupil should himself derive an acquaintance with the elements of Greek grammar.

But the larger Grammar, in the course of its successive editions and enlargements, had become, to use the language of the author himself, "an intermediate thing between a school-book and a work of a higher scientific character." In support of the views and principles embodied in it, the author had often felt it necessary to introduce critical discussions, which were foreign to the nature of such a work; and which contributed to swell its size, without adding to its value for those for whom it was more particularly designed. Hence, so early as the year 1816, he had entered upon the compilation of a more extensive and scientific grammatical work, a complete grammatical index or *Thesaurus* of the Greek language, which should embody the results of the labours of his life in a form adapted to the use of more advanced scholars. This is the *Ausführliche Sprachlehre*, the "Copious or Complete Greek Grammar," so often referred to in the following pages. The first volume appeared in 1819; the second, in two parts, in 1825 and 1827. The second volume contains also a supplement of large additions and corrections to the first; and a new edition of the first volume, including these corrections, was commenced during the author's life, and finished in 1830 after his decease. This work, extensive as it is, embraces only the part of grammar relating to the Forms of Words; the Syntax Buttmann did not live to complete in the same full and scientific manner.

This *Thesaurus* everywhere exhibits, of course, critical discussions and investigations, which could not have place in the preceding work. Other similar discussions, which did not properly fall within the plan even of the Thesaurus,—particularly those relating to the signification of words,—the author collected and published in a separate treatise entitled: "*Lexilogus*, or Illustrations of Greek words, chiefly in Homer and Hesiod." The first volume was published in 1818; and again, together with a second, in 1825. This is often referred to in the following pages.

The publication of these works afforded an appropriate occasion for some change in the plan of the earliest, now become the intermediate Grammar. Accordingly, in the twelfth edition, 1826, most of the merely critical discussions were omitted, while many additional *results* were introduced. In this way, too, room was gained for an extension of the Syntax. In the thirteenth and latest edition, 1829, these objects were further pursued and completed; and the work has thus become in form, that which it now professes to be in fact, viz. a body of results respecting the grammar of the Greek language, arranged with strict attention to philosophical system, as well as to accuracy, neatness, and perspicuity. Whoever consults this work, cannot fail to perceive, that its statements rest on the profound investigations of a penetrating, practical, and philosophic mind; while the reasonings and documents by which these statements are supported, must in general be sought in the more copious works referred to above. In the Syntax, however, this last remark applies with less force. This part of grammar has not elsewhere been treated of by Buttmann; and, as he himself remarks, would require a separate volume to do it justice. The Syntax of the present work is a collection of general principles, perspicuously and philosophically arranged, and accompanied in some parts with a sufficient copiousness of details; while in other portions much is left to the judgment and discretion of the learner. The Syntax of Buttmann must not be estimated by that which has already appeared in this country under that name. In the following pages, the Syntax occupies more than double the space devoted to it in the smaller work.

Buttmann was not a mere recluse,—a scholar acquainted only with books, and deriving his views and principles merely by way of inference from untried theories. Himself a teacher, and living in the midst of a great capital, in daily and social intercourse with eminent scholars and practical instructors, every thing he has written bears the impress of practical application and practical utility. His works everywhere exhibit comprehensive learning, united with perspicuity and terseness, and with that practical sagacity and tact which are essential to the success of every teacher. In this respect he differs widely from Matthiae; whose Grammar is a vast mass of excellent materials, which the author has not known how to reduce to order and philosophic method. In another respect Buttmann differs as widely from Thiersch, viz. in that he treats of the Greek lan-

guage as it is found in the great body of Greek writers, with appropriate reference to the historical changes which have taken place in it; while Thiersch has developed a theory of what he supposes the Greek must have been in the beginning, and strives to exhibit the subsequent language in conformity with this theory. Buttmann too has engrafted his own views and principles upon the general system and technical language of former Grammarians; while Thiersch has in a measure discarded former names and systems, and introduces the pupil to a new nomenclature, if not to a new system of things. It may be matter of question with some, which of these methods is the most appropriate; but there are probably few among practical scholars, who will not regard it as a merit in Buttmann, that he pursued such a course. In Germany, the public voice would seem to have decided this and other like questions; for while the Grammar of Buttmann has passed through thirteen large editions, the corresponding ones of Thiersch and Matthiae have as yet reached only the second. Of the similar work of Rost, three editions have appeared. It is a popular and useful compend of Greek grammar, luminous in its arrangement and generally correct in its details; but its statements are obviously the result of a less extensive and protracted course of personal observation, than those of Buttmann.

The latter years of Buttmann's life were embittered by severe physical suffering. His body was racked by rheumatic affections, which deprived him in a great measure of the use of his limbs, and finally terminated his days, Jan. 21, 1829. For several preceding winters he had been confined to his house. The writer of these lines had the pleasure of an interview with him about a year before his death. He was seated before a table in a large armed chair, bolstered up with cushions, and with his feet on pillows; before him was a book, the leaves of which his swollen and torpid hands were just able to turn over; while a member of his family acted as amanuensis. That book was his earliest work, the intermediate Grammar. He was in this way preparing the thirteenth edition, which he lived just long enough to complete. It is this work, with these his last corrections, which is here presented to the American public.

In making this work accessible to his countrymen generally, the Translator hopes and believes, that he is doing service to the cause of Greek literature among us. This Grammar will go far to sup-

ply a want, which has long been felt by those who have thirsted for deeper draughts of Grecian learning. Riper and more critical scholars will indeed ever find the *Thesaurus* of Buttmann highly useful, as also the voluminous Syntax of Matthiae; but to all who need only scientific results, without the processes of investigation, the present work cannot but prove amply satisfactory. The preceding explanations will show, in what sense this may be appropriately termed the *Larger* Grammar of Buttmann.

The Translator can lay claim to no higher merit, than that of having endeavoured to give a faithful transcript of the original. A few additions have been silently made from the author's other works; and occasionally a note or explanation which seemed necessary, has been subjoined, to which the signature of the Translator is affixed. It must not, however, be imagined, that the translation of such a work from the German is without its peculiar difficulties. A Greek phrase or particle may often be happily illustrated by a German idiom, to which there is no corresponding one in English; while not unfrequently that may be exemplified by a single word or phrase in English, which requires a circumlocution in German. In all such cases, the Translator has endeavoured to exercise his best judgment; and it is hoped, that the learner will not have occasion for complaint in this respect.

The correction of the proofs has also required great labour. In this much assistance has been rendered by several young gentlemen connected with the Theological Seminary; particularly by Mr H. B. Hackett, late Tutor in Amherst College, and Mr D. Crosby, Professor elect of Languages in Dartmouth College; from both of whom the public have a right to expect much in future, for the advancement both of classical and of sacred learning in our country.

It may be proper to add, that the following translation was completed in the year 1829, during the residence of the Translator in Germany.

EDWARD ROBINSON.

Theol. Sem. Andover,
May, 1833.

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INTRODUCTION.

§ 1. General View of the Greek Language and its Dialects.

1. The Greek language (*φωνὴ Ἑλληνικὴ*) was anciently spread abroad not only over Greece, but also over a large portion of Asia Minor, Southern Italy, Sicily, and still other regions, where there were Greek colonies. Like all other languages, it had its various dialects (*διάλεκτοι*), all of which however may be referred back to two principal ones, viz. the *Doric* (*ἡ Δωρικὴ, Δωρίς*) and the *Ionic* (*ἡ Ἰωνικὴ, Ἰάς*), which belonged to the two great Grecian tribes of the like names.

2. The Doric tribe was the largest, and sent abroad the most colonies. Hence the Doric dialect prevailed in the whole interior of Greece, in Italy, and in Sicily. It was harsher, and made upon the ear, in consequence of the predominant long *α*, an impression which the Greeks call *πλατειασμός*, broad pronunciation.* It was on the whole a less cultivated dialect. A branch of it was the *Aeolic* (*ἡ Αἰολικὴ, Αἰολίς*); which, particularly in the Aeolic colonies of Asia Minor and the neighbouring islands (Lesbos, etc.) arrived early at a considerable degree of refinement. This however did not probably extend beyond the limits of poetry.

3. The Ionic tribe in the earlier ages chiefly inhabited Attica, and sent out from thence colonies to the coasts of Asia Minor. These colonies took the lead both of the mother tribe and of all the other Greeks in general improvement; and hence the names Ionians and Ionic came to be applied chiefly, and at last exclusively, to them and their dialect; while the original Ionians in Attica were now called Attics and Athenians.—The Ionic dialect is the softest of all, in consequence of its many vowels. The *Attic* (*ἡ Ἀττικὴ, Ἀτθίς*) which also was afterwards cultivated, soon surpassed in refinement all the other dialects; avoiding with Attic elegance and address both the harshness of the Doric and the softness of the Ionic. But although the Attic tribe was the

* See § 27. note 5.

real mother-tribe, yet the Ionic dialect of these Asiatic colonies is regarded as the mother of the Attic dialect; inasmuch as it was cultivated at the period when it varied least from the old Ionic, the common source of both.

Note 1. The elegance and address of the Attic dialect is most visible in the Syntax, where it is distinguished, not only above all the other dialects, but also above all other languages, by an appropriate conciseness, by a most effective arrangement of the constituent parts, and by a certain moderation in asserting and judging, which passed over from the polite tone of social intercourse into the language itself.

Note 2. Another source of the charm of the Attic language lies, where very few look for it, in its *individuality*; and in the feeling of affection for this and for *nationality* in general, which the Attic writers possessed. However well adapted for the understanding, and for the internal and external sense of beauty a language may be, which every where exhibits a correct logic, follows a regular and fixed analogy, and employs pleasing sounds, still all these advantages are lifeless without the charm of individuality. This however consists wholly in occasional sacrifices of these fundamental laws, especially of logic and general analogy, in favour of idioms or modes of speech which have their source partly in certain traits of national character, and partly also incontestibly in an apprehension of those ground rules, not exactly conformed to the usage of the schools. In this way anomalous forms of expression had arisen in the Attic, as in every other language; and these the cultivated writers did not wish to change, out of respect to antiquity and for the ear of the people, which had now become accustomed to such forms and turns of expression; and also, as above remarked, out of a cherished regard to individuality. When in other languages irregularities of style occur, we see at once that they result from inaccuracy or want of skill; while among the Attics, who are so distinguished for address and skill, we perceive that they did not wish to make the correction. Indeed they felt, that by removing anomalies they should deprive their language of the stamp of a production of nature, which every language really is; and thus give it the appearance of a work of art, which a language never can become. It follows here of course, that intentional anomalies, by which a language is made to assume the appearance of a mere plaything, can never be taken into the account; however ready the older grammarians often were with this convenient mode of explanation.

Note 3. Other minor branches of these dialects, such as the *Boeotic*, *Laconic*, *Thessalian*, etc. are known only from single words and forms, and through scattered notices, inscriptions, etc.

4. As the common source of all the dialects, we must assume an ancient original Greek language; of which, however, it is only through philosophical investigation, that any definite forms of words can be made out, or, to speak more correctly, presupposed. Each dialect naturally retained more or less out of this ancient language; and, without doubt, each for itself must have continued to possess from it much that was by degrees lost in the others. In this single consideration we

have at once an easy explanation, how the Grammarians can talk of Doricisms, Aeolicisms, and even Atticisms, in the old Ionic Greek of Homer. Generally, however, it was customary to call that which was usual or frequent in any one dialect, by the name of that dialect; even when it happened to occur in the others. In this way must be explained, e. g. the so called Doricisms in Attic writers, and the Attic forms in writers who otherwise did not employ the Attic dialect.*

5. To the same ancient language belong also, for the most part, the so called *poetic* forms and licenses. It is indeed true that the poet contributes to the formation of a language; and that through him a language first becomes cultivated, i. e. is formed to a melodious, expressive, copious whole. Nevertheless, the poet does not derive the innovations, which he finds necessary, simply from himself; for this would be the surest way to displease. The earliest Greek bards merely *selected* according to their wants from the variety of *actual* forms, which they found already existing. Many of these forms became obsolete in common usage; but the later poet, who had these old bards before his eyes, was not disposed to yield his right to these treasures. In this way, that which was originally a real idiom of the language, came to be poetic license, and is therefore properly to be reckoned among the dialects.

Note 4. This is however not to be so understood, as if every single word which occurs in the older poets, was also once used in common life. The privilege, which also the modern poet even in the most copious language retains, of forming new words and of remodelling old ones, must have belonged in a still wider extent to the ancient bard in those times of poverty. His only restriction was, that the material *from* which, and the form *in* which, he modelled his innovations, must be drawn not from himself, but from the existing stores and analogies of the language. Of course also the right of softening down the usual forms, which belongs even to the man of common life, cannot be denied to him in whom melody is a duty, and who is moreover fettered by metre.

6. In all cultivated nations, some one of their dialects usually becomes the foundation of the common written language, and of the language of good society. Among the Greeks this was not at first the case. They began to improve in culture, while they were yet divided into several different states, separated both by geographical position and by political relations. Hence, until about the time of Alexander, each writer employed the dialect in which he had been educated, or that which he preferred; and thus were formed Ionic, Aeolic, Doric, and Attic poets and prose writers, of whose productions more or less are still extant.

* E. g. The Doric future in *σοῦμαι, ξοῦμαι;* the Attic form of declension in *ως* etc. the 'Attic' *ξίν* for *σύν,* and the like. See notes 10, 13, below.

NOTE 5. Only the great works of poetic art, which excited universal attention, such as epic and dramatic poetry, constitute here an exception. The *first* authors in these walks, it is true, made use of the dialect of their own country; but still, an imitation of them in any other dialect,—not to say that this would have required an almost equal degree of creative talent,—would not have been successful; because the Greeks of all the tribes were now familiarized to *these* sounds in *this* species of composition, and were no longer able to separate the one from the other. That dialect, therefore, in which the first master-pieces of any particular species were written, remained the dialect of that species. See Text 10, 11.

NOTE 6. To the Ionic dialect belong the earliest poets, Homer, Hesiod, Theognis, etc. whose language nevertheless has more of that apparently mixed character, which approaches nearest to the ancient language, and which afterwards continued to mark the language of poetry in most of its species. The proper though later Ionic is found in the prose writers, of whom Herodotus and Hippocrates are the principal; though both were of Doric origin. The Ionic dialect had already in their time acquired, in consequence of its peculiar softness and early culture, a certain degree of universality, especially in Asia Minor, even beyond the limits of poetry.

NOTE 7. Among the poets of that period, the *lyric* writers were at home in all the dialects. The earliest and most celebrated were the Aeolic lyric poets; and of these the chief were Sappho and Alcaeus; from whom, however, only a few fragments have come down to us. Anacreon sung in Ionic; of him also we have only a few remains, and these partly mere fragments, and partly of doubtful authenticity. The other lyric writers were mostly Doric; and each created at will, as it were, his own language, out of the copious variety of forms in this widely extended dialect. Of these last, Pindar is the only one from whom any thing entire has come down to us.

NOTE 8. Of Doric *prose* there is very little still extant, and that chiefly relating to mathematics and philosophy.—For the *Attic* writers, see the following notes.

7. In the mean time, Athens had raised herself to such a pitch of political importance, that for a while she exercised a sort of sovereignty (*ἡγεμονία*) in Greece; and at the same time became the centre of all literary and scientific culture. The democratic constitution, which was no where else so pure, secured to the popular eloquence of Athens, and to the Attic stage, entire freedom; and this it was, in connexion with other advantages, which raised to the highest point of perfection not only these two branches of literature, but also the sister ones of history and philosophy; and at the same time gave to the Attic language a completeness and a comprehensiveness, to which no other dialect attained.

NOTE 9. The principal *prose* writers of this golden period of Attic literature are Thucydides, Xenophon, Lysias, Isocrates, Demosthenes, and the other Orators. For the Attic poets, see 10 and note 14.

8. Greeks from all the tribes repaired now to Athens to obtain an education; and even in those parts of literature which were most cultivated, the Athenian master-pieces were yet considered as models. The consequence was, that the Attic dialect, which now took rank of all the others, became, in those kingdoms which arose out of the Macedonian monarchy, both the court language and the general language of books; and was henceforth almost exclusively employed by the prose writers of *all* the Grecian tribes and countries. This language was now also taught in the schools; and the Grammarians decided, according to those Attic models, what was *pure* Attic, and what was not. The central point of this later Greek literature, however, formed itself under the Ptolemies at Alexandria in Egypt.

9. Along with this universality of the Attic dialect, began also the period of its gradual decay. On the one hand, writers mingled with the Attic much that was derived from the dialect of their own country; on the other, instead of anomalies peculiar to the Athenians and expressions which seemed far-fetched, they employed the natural and regular formation; or, instead of a simple primitive word which had fallen more or less into disuse in common life, they introduced a derived one which was now more usual.* This the Grammarians (this class of whom are called *Atticists*†) sought to hinder, often indeed with pedantry and exaggeration; and proposed in their books, over against those expressions which they censured or accounted less elegant, others selected from the older Attic writers. And thus arose the usage, that the term *Attic* was understood to include only that which was sanctioned by the authority of those early classic writers, and, in a stricter sense, that which was peculiar to them; while, on the other hand, the ordinary language of cultivated society, derived as it was from the Attic, was now called *κοινή, common,* or *Ἑλληνική, Greek,* i. e. common Greek; and even the writers of this later period were now called *οἱ κοινοί* or *οἱ Ἕλληνες,* in opposition to the genuine Attics. Here however we are never to imagine a peculiar dialect; for this *κοινὴ διάλεκτος,* in all its principal characteristics, was and continued to be the Attic; and consequently every ordinary Greek grammar has the Attic language for its chief object.

Note 10. It is easy to conceive, that under these circumstances the appellation *κοινός, κοινόν,* became a term of censure; and that although it strictly signifies that which was *common* to all the Greeks, the genuine Attics themselves included, yet in the mouth of the Grammarians it designated that which was *not pure Attic.* On the other hand, however, that

* E. g. *νήχεσθαι* for *νεῖν to swim, ἀροτριᾶν* for *ἀρόω to plough.*

† E. g. Phrynichus, Moeris, Thomas Magister.

which was called *Attic*, was not all for that reason exclusively of the pure Attic form, not even among the genuine Attics themselves. Many an Attic idiom was not entirely usual even in Athens, but alternated with other forms in general use, e. g. *φιλοίη* with *φιλοῖ*, *ξύν* with *σύν*. Many Ionic forms were also not unusual among the Attics, (e. g. uncontracted forms instead of contracted ones,) of which therefore the writers, who every where consulted their ear, could avail themselves. Nevertheless, this approach to the Ionic furnishes the chief criterion of the *earlier* Attic in the strictest sense; in which e. g. Thucydides wrote; while Demosthenes belongs to the *later* Attic, which forms the transition to the *κοινοί*.

NOTE 11. To draw an exact and appropriate line of division, we must make the later period, or the *κοινοί*, begin with the earliest of those authors who wrote Attic without being themselves Athenians. Here belong Aristotle, Theophrastus, Polybius, Diodorus, Plutarch, and the other later writers; among whom nevertheless were many who strove with great diligence to make the earlier Attic language their own; as was the case particularly with Lucian, Aelian, and Arrian.

NOTE 12. Among the dialects of the provinces, which mingled themselves to a considerable degree with the later Greek, the *Macedonian* is particularly conspicuous. The Macedonians were a nation related to the Greeks, and reckoned themselves to the Doric tribe. As conquerors, they therefore introduced the Greek culture into the barbarous countries which they ruled. Here also the Greek language was now spoken and written; but not without peculiarities, which the Grammarians designate as Macedonic forms; and as the principal seat of this later Greek culture was in Egypt, and in Alexandria its capital, the same forms are included also under the name of the *Alexandrine* dialect.—Moreover the other inhabitants of such conquered countries, who were not Greeks by birth, began now also to speak Greek (*Ἑλληνίζειν*); and hence an Asiatic, a Syrian, etc. who thus spoke Greek, was called *Ἑλληνιστής*. From this circumstance has arisen the modern usage, according to which the language of such writers, mixed as it is with many forms that are not Greek and with many oriental idioms, is called the *Hellenistic* language. It is easy to conceive, that the chief seat of this language is to be found in the Greek works of Jews and Christians of that age, viz. in the version of the Old Testament by the Seventy, and in the New Testament; whence it passed more or less into the works of the Fathers.—New barbarisms of every kind were introduced in the middle ages, when Constantinople, the ancient Byzantium, became the capital of the Greek empire and the centre of the contemporary literature; and hence arose the language of the Byzantine writers, and finally the present modern Greek.

NOTE 13. In reading the ancient Grammarians, and also many of the modern ones, who have built only upon the authority of the former, it is necessary to bear in mind, in order to prevent misapprehension, that they very frequently employ the names of the dialects in general, and especially the term *κοινός*, without any regard to their true historical meaning. This takes place particularly, where they undertake to develope etymologically and grammatically the peculiar forms of words and of inflexion which occur. In such cases they give to the simple and natural ground-form, (or what appears so to them,) the name *κοινός*; but to every form arising

out of this by any variation, be it used by no matter what tribe, or be it merely assumed, they give the name of that dialect to which such variation in general is usually ascribed. Thus they call every contraction *Attic;* every change of *α* into *η*, *Ionic;* and the like. So from *πόλις*, the Gen. *πόλιος* they call *κοινῶς*, although this form was never in common use; the Gen. *πόλεος* they call *Ionic*, because the Ionics also elsewhere inserted *ε* instead of other vowels; and the Gen. *πόλεως* they referred to the *Attic*, because of the termination *ως*, which is indeed a form more usual with the Attics;—while the historic truth is, that *πόλιος* belonged to the Ionics and Dorics, *πόλεος* only to the poets, and *πόλεως* not only to the Attics, but also to all the *κοινοί*. And thus often in the case of a form which is derived from another more simple one, they deduce it through several other intermediate forms, each of which they assign to some dialect, although very frequently not one of them was ever in actual use.

10. In this general prevalence of the Attic dialect, however, poetry formed an important exception. Here the Attics were models only in one department, viz. the *dramatic*. Since now dramatic poetry in its very nature, even in tragedy, can only be the elevated language of real life, it was natural that on the Attic stage only the Attic dialect should be admitted; and this was afterwards retained by all the other Greek theatres.* The dramatic poets moreover, in those parts of the drama which consisted of dialogue, and especially in those composed of trimeters or senarii, allowed themselves, with the exception of a freer use of apostrophe and contraction, only a very few of the so called poetic licenses and exchanges of forms.

Note 14. The comic poets did this least of all, as one would easily suppose. On the other hand, the tragic senarius readily adopted many Homeric forms.—It is however to be remarked, that in the department of the drama, only the works of genuine and early Attic writers have come down to us; viz. the tragedians Æschylus, Sophocles, Euripides; and the comic writer Aristophanes.

11. For the remaining species of poetry, especially those which were composed in hexameters, as the epic, didactic, and elegiac, Homer and the other old Ionic poets who were read in the schools, continued to be the models; and along with them, the old Ionic or Homeric language continued also in vogue, with most of its peculiarities and obsolete forms. This became therefore, (just as the Attic for prose,) the prevailing dialect or universal language for these species of poetry; and remained current even in the Alexandrine and later ages, when it was no longer understood by the common people, but a learned education was necessary to the full understanding and enjoyment of such poetry. All that belongs under this head may be best included under the name of *epic* language; since it took its rise wholly from epic poetry.

* See note 5, above.

NOTE 15. The most celebrated poets of this class are, in the Alexandrine period, Apollonius, Callimachus, Aratus; and later, Nicander, Oppian, Quintus, etc.

12. In the mean time, the Doric dialect was not entirely excluded from poetry, even in the later periods. It maintained itself in some of the minor species, especially in rural and sportive poems; partly because there were even here certain earlier models; and partly also because, in many of these poems, it was essential to imitate the tone and language of the countryman and of the lower classes, whose dialect was almost every where the Doric, in consequence of the very general spread of the Doric tribe. Comp. 2 above.

NOTE 16. Hence the works of the *idyllic* writers, Theocritus, Bion, and Moschus, are Doric; but their later Doric differs much from that of Pindar. The ancient *epigrams* were partly Ionic, partly Doric; but the Doric was here far more simple and dignified, and confined itself to a small number of characteristic Doric forms, which were familiar to the educated poets of every tribe.

13. It remains to observe, that the language employed in the *lyric* parts of the drama, as the choruses and passages of deep emotion, is also generally called Doric. This Doric however consists of little more than the prevalence of the long α, especially for η, which belonged generally to the old language, and was retained in solemn poetry on account of its dignity, while in common life it remained current only among the Dorians.* In other respects this lyric dialect approached also, in many particulars, to the epic language above described.

* See 2 above. Besides the long α for η, this is true only of genitives in α, as *Πηλείδα*, *Αἴδα*, and also those in *ᾶν*, as *Νυμφᾶν*, *Μοναῖν*, etc. Doricisms in the strict sense, however, are not to be found in these theatrical choruses; viz. infinitives in *εν* and *ην*, accusatives plur. in *ως* and *ος*, and the like.

PART I.

ORTHOGRAPHY AND ORTHOEPY.

Letters and Pronunciation.

§ 2. *Alphabet.*

The Greeks received their alphabet mostly from the Phenicians, as is evident from the oriental names of the letters; see Appendix B. The following is the Greek alphabet.

		Pronounced.	Name.		Numeral Value.
Α	*α*	*a* in *far*	*Ἄλφα*	alpha	1
Β	*β*, *ϐ*	*b*	*Βῆτα*	beta	2
Γ	*γ*, *ϝ*	*g* hard	*Γάμμα*	gamma	3
Δ	*δ*	*d*	*Δέλτα*	delta	4
Ε	*ε*	*e* in *met*	*Ἒ ψιλόν*	epsilon*	5 ϛ 6
Ζ	*ζ*	*ds*	*Ζῆτα*	zeta	7
Η	*η*	*e* in *they* †	*Ἦτα*	eta	8
Θ	*ϑ*, *θ*	*th* sharp	*Θῆτα*	theta	9
Ι	*ι*	*i* in *machine*	*Ἰῶτα*	iota	10
Κ	*κ*	*k*	*Κάππα*	kappa ‡	20
Λ	*λ*	*l*	*Λάμβδα*	lambda	30
Μ	*μ*	*m*	*Μῦ*	mu	40
Ν	*ν*	*n*	*Νῦ*	nu	50
Ξ	*ξ*	*x*	*Ξῖ*	xi	60
Ο	*ο*	*o* short	*Ὂ μικρόν*	omīcron, i.e. short *o*	70
Π	*π*, *ϖ*	*p*	*Πῖ*	pi	80 ϟ 90
Ρ	*ϱ*, *ρ*	*r*	*Ῥῶ*	rho	100
Σ, *C*	*σ*, *ς*	*s* sharp	*Σίγμα*	sigma‡	200
Τ	*τ*, *ϯ*	*t*	*Ταῦ*	tau	300
Υ	*υ*	*u* French	*Ὗ ψιλόν*	upsīlon*	400
Φ	*φ*	*f*	*Φῖ*	phi	500
Χ	*χ*	*ch* guttural	*Χῖ*	chi	600
Ψ	*ψ*	*ps*	*Ψῖ*	psi	700
Ω	*ω*	*o* long	*Ὦ μέγα*	oměga, i.e. long *o*.	800, ϡ 900.

* *Ἒ ψιλόν* and *Ὗ ψιλόν* have the epithet *ψιλόν*, i.e. *lene, not aspirated*, because in the earlier forms of the Greek alphabet, the figure of the *ε* was at the same time one of the marks to denote the rough breathing (*h*); and the *υ* was at the same time one of the modes of writing the digamma (or Lat. v, see § 6. n. 3). In order to distinguish them as vowels from these two aspirates, this epithet was always subjoined. Comp. Appendix B.

† The sound of *η* is strictly that of the long continental *e*, like the English *a* in *hate*.—Tr.

‡ In Greek writers the name *Σάν* is often found for *Σ*, and also *Κόππα* for *Κ*, although both these were originally different letters; see on the next page, note 3 and ref. ‡; also Appendix B.

Note 1. The double forms of some of the letters given above, are used without distinction, excepting σ and ς of the small alphabet: σ is used only at the beginning and in the middle of words, and ς only at the end of words.* The latter is not to be confounded with ϛ; see the next note.

Note 2. From these letters have been formed a multitude of abbreviations and combinations; some of which occupy more space than the original letters themselves. In modern times, the use of these has been much diminished; and in recent editions few are used beyond the following, viz.

ει for ει	ου for ου	ος for ος	στ† for στ
σθ for σθ	σχ for σχ	γάρ for γάρ	καί for καί.

In several the letters are scarcely altered; e.g. αυ for αυ, λλ for λλ, etc. For a full exhibition of other abbreviations, see Appendix F.

Note 3. The Greeks employed the letters of their alphabet also as numeral figures; but in order to have enough, they added still three other figures or *Episema* (ἐπίσημα), viz. after ε the ϛ, here called *Βαῦ*, *Vau*, and not στ; after π the *Κόππα*, ϙ, or ϟ, or ϟ; and after ω the *Σαμπῖ*, ϡ.‡ The first eight letters with the *Βαῦ* denoted the units; the next eight with the *Κόππα*, the tens; and the last eight with the *Σαμπῖ*, the hundreds. When used as figures, the letters are marked by a stroke above, thus: α′ 1, β′ 2, ϛ′ 6; ι′ 10, ια′ 11, ιθ′ 19, κ′ 20, κϛ′ 26; ϙ′ 100, σ′ 200, σλβ′ 232, etc. The thousands commence again with α, but with a stroke beneath the letter, as ͵α 1000, ͵β 2000, ͵βσλβ′ 2232.

Note 4. There was still another ancient mode of writing numerals, corresponding to the Latin method. In this *Ι* was assumed as unity, and then the first letters of the numerals *Πέντε five*, *Δέκα ten*, *Ηεκατόν* (the old form of ἑκατόν) *hundred*, *Χίλιοι thousand*, *Μύριοι ten thousand*, were put for these numbers respectively; thus *Π* denoted 5, *Δ* 10, *Η* 100, *Χ* 1000, *Μ* 10,000. These letters were then combined to express different numbers, just like the Roman numerals; except that whenever a *Δ*, *Η*, *Χ*, or *Μ*, was to be repeated five times, instead of this it was put only once, but enclosed in a large *Π*. Thus 𝛱 50, 𝛱Δ 61, 𝛱Η 500, 𝛱Χ 5000, etc. —This was the old Attic system; and is often found in inscriptions.

* In some modern editions also at the end of syllables. This usage, however, if extended beyond the more common composite words, viz. those with the enclitics and with *πρός*, *εἰς*, *ἐς*, and perhaps *δυς*, presents great difficulties. [It is not found in any manuscript, and was first introduced partially by Henry Stephens, more fully by F. A. Wolf.—Tr.

† This mark is commonly called *Sti*, and also *Stigma*. Its coincidence in form with the *Βαῦ* (see note 3) is only accidental.

‡ These three *Episema* were originally letters of the alphabet, which afterwards became obsolete. The resemblance of the ϛ to the later abbreviation for στ is only accidental; as a numeral it is called *Βαῦ*, and is merely another form of the digamma, *F* or ϛ, as its place in the numeral system shews, where it corresponds to the oriental *Vav*. The ϟ, originally ϙ, is called *Κόππα*, and was derived from the oriental *Koph*, (Lat. *Q*,) which occupies the same place in the alphabet. The *Σαμπῖ* is strictly an abbreviation for στ; originally, however, it

§ 3. *Pronunciation.*

1. The ancient pronunciation can no longer be determined with certainty. Among the various ways in which Greek is pronounced in modern times, there are two which are most distinguished, called the *Reuchlinian* and the *Erasmian*, after their respective advocates in the 16th century. We follow the latter, because it is best supported by the internal evidence, and also by the manner in which Greek names are written by the Latins, and Latin ones by the Greeks; see note 1. The *Reuchlinian* method follows chiefly that of the modern Greeks, which they continue warmly to defend as the ancient and true pronunciation.

Note 1. The Latin mode of writing Greek words may be seen above in the Latin names of the letters, in the following part of the present section, and in §§ 5 and 6.—The common usage of the Reuchlinian pronunciation is the following: *η* is pronounced like *ι*; the diphthong *αι* like *e* in *there*; the sounds *ει*, *οι*, *υ*, and *υι*, are all not to be distinguished from *ι*; and finally, the *υ* in the other diphthongs (except *ου*) is pronounced like *v* or *f*, e. g. *αὐτός avtos, Ζεύς Zefs.** There are indeed many traces, that this method, in its chief points, is really founded on an ancient pronunciation; but this could not have been the usual one in the predominant dialects. This appears incontestably from the manner in which the Latins wrote Greek words and names, and the Greeks Latin ones, even after the Christian era, e. g. *Θήβη Thebe; Pompejus Πομπήϊος; Claudius Κλαύδιος.* Were the modern Greek pronunciation of *οι* as *ī* correct, neither the Latins could have made from *Ποίας Poeas;* nor the Greeks from *Cloelia Κλοιλία;* and even *Καικίλιος, Καῖσαρ*, for *Caecilius, Caesar*, does not decide for the pronunciation of *αι* like *ae* (*e* in *there*), since we are by no means certain in respect to the pronunciation of this Latin diphthong.

2. In respect to particular letters, the following is to be remarked:

β and *δ* are sounded like our *b* and *d*.—The modern Greeks give to *β* the sound of our *v*.

γ before another *γ* and the other palatal letters (*κ, χ, ξ*) is sounded like *ng*. E. g. *ἐγγύς eng-gus*, or like the Lat. *angustus*; *σύγκρισις syncrisis, Ἀγχίσης Anchises, Σφίγξ Sphinx.*†

ζ must be pronounced like *ds*, i. e. with the soft *s*, like *dz*.‡ In the earlier periods it was sounded like *sd*.

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was simply the old letter *Σάν* already mentioned, derived from the oriental alphabet. See Appendix B.

* This mode of pronunciation is sometimes called *Iotacism* or *Itacism* (*i* as in *machine*), because it gives to so many vowels the sound of Iota; the Erasmian is also called *Etacism* (*e* like *a* in *hate*).

† In all these cases the Latin *n* has the sound of our *ng*, and it is usually so pronounced in *Sphinx;* that we commonly say *An-chises* instead of *Ang-chises* is an error.

‡ This sound also passed over into the yet softer one of *z*, which is still the common one among the modern Greeks.

η is by some every where pronounced like *e* in *there*. We only know, however, that it is a prolonged ε.

θ is usually not distinguished from τ on the continent of Europe; anciently, however, it belonged to the *aspirates*, i. e. those letters which were pronounced with a breathing, or aspiration; and it is also still pronounced by the modern Greeks like the English *th* sharp, as in *think*.

ι is simply the vowel *i*, (i. e. the continental *i* as in *machine*,) and not the consonant *j*;* hence *ἴαμβος*, *Ἰωνία*, must be pronounced *i-ambos*, *I-onia*. Nevertheless the Greeks employed this letter in foreign names instead of *j*; e. g. *Ἰούλιος Julius*, *Πομπήιος Pompejus*.

κ is always expressed in Latin by *c*, even before *e* and *i*; and the Latin *c* is also expressed in Greek by κ; e. g. *Κίμων Cimon*, *Cicero Κικέρων*. This shows that the Romans pronounced their *c* like *k* before all the vowels.

ν at the end of words, see in § 25, n. 4.

ρ becomes in certain cases aspirated (*rh*); see § 6. 3.

σ is to be pronounced like *s* sharp, or *ss*.

τ before ι followed by another vowel, is not to be pronounced *sh*, as in English, but retains its simple sound; thus *Γαλατία Galati-a*, not *Gala-sha*, *Κριτίας Kriti-as*, *Βυζάντιον Buzanti-on*, *Παναίτιος Panaiti-os*, Lat. Panaetius; so also in *Τερέντιος Terentius*.

υ is often employed in Latin names to express the short *u*, which was wanting in Greek; e. g. *Ῥωμύλος Romulus*. Comp. § 5. n. 3.— The modern Greeks pronounce it like ι.

φ and χ are still somewhat indefinite in respect to the exact pronunciation. The Greeks always expressed the Latin *f* by their φ, as *Fabius Φάβιος*; the Latins, however, never reversed this, but always wrote *ph* for φ. Consequently, we pronounce either the Latin *f* or the Greek φ in a manner not exactly accurate; and if the latter, the same holds good of χ. Compare the next section.

§ 4. *Division of the Letters.*

1. The letters are divided into *vowels* and *consonants*. The *vowels* are subdivided only according to their quantity, for which see § 7.

2. From the consonants must first be separated the three double letters

ψ, ξ, ζ,

each of which is strictly two letters, for which however only a single figure is employed. For these letters, see § 22, and on ζ see also the preceding section.

* The *j* in Latin, as also on the continent of Europe, has the consonant power of *y*.—TR.

3. The simple consonants are divided

a) according to the *organ* with which they are pronounced, viz.

labials	β, π, φ, μ
linguals	δ, τ, θ, ν, λ, ϱ, σ
palatals	γ, κ, χ

b) according to their power,*

1) semivowels, viz.

liquids	λ, μ, ν, ϱ
the simple sibilant	σ

2) mutes, viz.

aspirates	φ, χ, θ
middle	β, γ, δ
smooth	π, κ, τ

Hence it appears that three mutes belong to each organ, and that these letters thus arranged

φ χ θ
β γ δ
π κ τ

are related to each other when taken in either direction; the first perpendicular column being labials; the second, palatals; and the third, linguals.

3. Of the liquids, μ and ν are nasal sounds, and belong to the first two organs, or the labials and linguals; and the γ having before the palatals a nasal sound (§ 3. 2) holds the same place for the third organ; as is apparent from comparing such syllables as the following:

ἐμπα– ἐντα– ἐγκα– .

NOTE. Hence to each organ belong four letters, which correspond to each other. The tongue only has a few letters more; because of its greater mobility and its striking against the teeth. In Greek these are λ, ϱ, σ.

4. No genuine Greek word can end in any other consonant than one of these three semivowels,

σ, ν, ϱ,

for those which terminate in ξ and ψ end really in κς and πς. Only ἐκ and οὐκ form here an exception; and this never at the end of a

* The ancients found in the humming and hissing sounds of the letters *l*, *m*, *n*, *r*, *s*, a sort of transition to the full sounding vowels, and called them therefore *half vowels*: the four first on account of their mobility and the ease with which they could be joined to other letters, were also called *liquids*. All the other consonants, by way of contrast to the vowels, were called *mutes*. Of these again, those three which were accompanied by a breathing or aspiration, were supposed thereby to become *thick* or *rough* (δασέα); this was entirely wanting in three others, which were therefore called *thin* or *smooth* (ψιλά); while between these two classes the *mediae* (μέσα) hold the middle place. See Appendix E.

phrase, but only before other words with which they are connected in pronunciation; see § 26. 5.

§ 5. *Diphthongs.*

1. The ancient pronunciation of the diphthongs is least of all certain; and it is therefore better in most of them to articulate each letter distinctly, but yet to make but one syllable. The manner in which the Romans expressed them will appear from the examples.

αι	pron.	*ai*	(as in *aisle*), *Φαῖδρος Phaidros*, Lat. Phaedrus.
ει	—	*ei*	(as in *height*), *Νεῖλος Neilos*, Lat. Nilus. *Λυκεῖον Lukeion*, Lycēum.
οι	—	*oi.*	*Βοιωτία Boiotia*, Boeotia.
υι	—	*ui*	(like the French *ui* or *uy* in *lui*, *tuyau*). *Εἰλείθυια Eileithuia*, Ilithyia.
αυ	—	*au.*	*Γλαῦκος Glaukos*, Glaucus.
ευ	—	*eu*	*Εὖρος Euros*, Eurus.*
ηυ	—	*eu*	*ηὖξον* (from *αὔξω*) *euxon.*
ου	—	*ou*	(as in *you*). *Μοῦσα Mousa*, Lat. Mūsa.
ωυ	is solely Ionic; e. g. *ὠὐτός outos.*		

NOTE 1. The Latin usage is not however entirely fixed, especially in regard to the diphthong *ει*. This is shewn by the different modes of writing the words *Ἰφιγένεια Iphigenia, Μήδεια Medea, Ἡράκλειτος Heraclitus, Πολύκλειτος Polycletus*, etc.—Some few words in *αια, οια*, remain in Latin unchanged, except that the *ι* probably passed over into the sound of *j* (or *y*); as *Μαῖα Maia, Τροία Troja.*

2. From these are to be distinguished the *improper* diphthongs, which are formed by the so called *Iota subscriptum*, or Iota written under the following letters:

ᾳ, ῃ, ῳ.

At present the Iota subscriptum does not change the sound of these vowels, and serves merely to mark the derivation; originally however it was heard in the pronunciation. The ancients wrote this Iota also in a line with the other letters; and with capital letters this is still the case; e. g. *ΤΗΙ ΣΟΦΙΑΙ, τῇ σοφίᾳ, τῷ Ἅιδῃ* or *ᾍδῃ.*

NOTE 2. The ancient native Greek grammarians reckon also *ηυ, ωυ, υι*, among the *improper* diphthongs; of which their definition is, that they are composed of *a long and a short vowel*, while all the others contain merely *two short* vowels. Hence it results in regard to the pronunciation, that in order to distinguish *ηυ* from *ευ*, the sound of *η* must be made to

* That *αυ* and *ευ* before a vowel are still written and pronounced in Latin with v, e. g. *Ἀγαύη Agave, Εὐάν Evan*, is an error which has resulted from the Reuchlinian pronunciation; only *Agaue, Euan*, etc. are correct, *αυ* and *ευ* in such cases being always diphthongs.

predominate; so also in the case of *ωυ* and *υι*. It is moreover apparent, that the case was the same with *ᾳ, ῃ, ῳ*, so long as the *ι* continued to be heard, i. e. probably during the whole strictly classic period; as is proved by the Latin mode of writing *tragoedus, comoedus*, for *τραγῳδός, κωμῳδός*. But it is also no less evident from the later words *prosodia, ode* or *oda*, for *προσῳδία, ᾠδή*, that at the period when these words were adopted into the Latin, the difference between *ῳ* and *ω* was no longer regarded; and this is throughout the case at the present day.

NOTE 3. The *ου* is every where sounded only as a single vowel, and is therefore strictly no proper diphthong. We leave it however in possession of its ancient place, inasmuch as it differs essentially from the other improper diphthongs. In each of these only one of the two vowels is heard; while in *ου* there is a mixed sound as it were of both *ο* and *υ*.— The short *υ* existed also in the more ancient language, and was retained in the Æolic dialect and in the Latin, which is nearest related to that dialect. To mark it they employed the letters *ο* and *υ*, which are nearly related. The Homeric *βόλεσθε* belongs here; see § 114, Tab. of anom. Verbs, *βούλομαι*.

§ 6. *Breathings.*

1. With the letters are connected the two following signs, which are set over every vowel or diphthong at the beginning of a word, viz.

᾽ Spiritus lenis, *πνεῦμα ψιλόν*, the smooth breathing.

῾ Spiritus asper, *πνεῦμα δασύ*, the rough breathing.

The Spiritus *asper* is our *h*. The *lenis* stands where in other languages a word begins simply with a vowel. E. g. *῞Ομηρος Homerus, ἐγώ ego.* Both these classes of words, however, are considered in prosody and grammar simply as beginning with a vowel, no regard being had in these respects to the breathing. So in the case of the apostrophe (§ 30) and the moveable final *ν* (§ 26).

2. In the proper diphthongs, the Spiritus, as also the accents, are always placed over the second vowel; e. g. *Εὐριπίδης, οἷος*. In the improper diphthongs this is not the case; e. g. *῞Αιδης* (*ᾅδης*).

3. The *Spiritus asper* stands also over every *ρ* at the beginning of a word or syllable.* When *ρ* is doubled in the middle of a word, the first one takes the *lenis*, the second the *asper*, thus: *ῤῥ*. This is founded on a peculiarity of the ancient pronunciation, which the Latins also did not neglect in Greek words, e. g.

ῥήτωρ, Πύῤῥος, rhetor, Pyrrhus.

NOTE 1. Both these breathings exist in other languages as distinct letters. The *asper* is the *h* of both ancient and modern languages; the *lenis* is the *Alef* or *Elif* of the orientals. Nor is this latter a mere empty sign. Every vowel which is distinctly uttered without the aid of a

* In the *common* language all words beginning with *υ* have also the *asper*.

preceding consonant, and consequently every one which is so uttered as to be heard entirely separate from the preceding letter,* is actually introduced by an audible breathing or gentle impulse; and the ancients had more occasion to mark this impulse, inasmuch as they did not separate the words in writing.

NOTE 2. The Æolics very frequently exchanged the rough breathing for the smooth, as did also sometimes the Ionics. Hence in the epic language occur such forms as *ἔμμιν* for *ὑμῖν*, *ἄλτο* from *ἅλλομαι*, *ἠέλιος* for *ἥλιος*, etc.

NOTE 3. Along with these two breathings the earliest language had still another aspirate, which was longest retained by the Æolics. This is commonly called *Digamma*, from its shape *F*, i. e. a double *Γ*. It was strictly a real consonant with the sound of v, and was prefixed to many words which in the other dialects have partly the *asper* and partly the *lenis*.†—In regard to the *Homeric* digamma, which has been so much discussed in modern times, the whole subject rests on the following remarkable fact. A certain number of words beginning with a vowel, especially the pronoun *οὗ, οἷ, ἑ,* and also *εἴδω, ἔοικα, εἰπεῖν, ἄναξ, Ἴλιος, οἶνος, οἶκος, ἔργον, ἶσος, ἕκαστος*, with their derivatives, have in Homer so often the *hiatus* (§ 29) before them, that, leaving these words out of the account, the hiatus, which is now so frequent in Homer, becomes extremely rare, and in most of the remaining cases can be easily and naturally accounted for. These same words have also, in comparison with others, extremely seldom an apostrophe before them; and moreover, the immediately preceding long vowels and diphthongs are far less frequently rendered *short*, than before other words (§ 7. n. 19). Hence one must conclude, that there was something at the beginning of these words, which produced both these effects, and prevented the hiatus. And since short syllables, terminating in a consonant (e. g. *ος, ον*), are also often rendered long before these words, just as if they were in position,—and that too in cases where they are not affected by the caesura,—it follows that all these words in Homer's mouth had this breathing (v) with the power of a consonant before them; but had lost it in the far later period when Homer's songs were reduced to writing. Moreover, since during this time, and even later, these poems underwent many changes and received many additions, as is now generally acknowledged, we can hence very naturally account for the circumstance, that the traces of the digamma in Homer should have been thus obliterated. It is also to be considered, that the gradual disappearance of the digamma may very probably have already commenced in the time of Homer, and that many words therefore may have been sometimes pronounced with it, and sometimes without it.—These remarks are applicable also to Hesiod and the other remains of the most ancient Greek poetry; but the later epic writers were obviously no longer acquainted with the digamma.

* E. g. if one would clearly distinguish *ab-ortion* from *a-bortion;* or would perfectly articulate the second vowel in *co-operate, pre-eminent*, etc.

† See § 2. n. 3. and ref. ‡. Also Appendix B.

§ 7. Prosody.

1. The term *Prosody*, according to present usage, includes only the doctrine of *quantity*, i. e. the length (*productio*) or shortness (*correptio*) of syllables.*

2. Every word and every grammatical form had, for every syllable, with few exceptions, a *constant* quantity, which the pronunciation of common life followed; and which must therefore be known in order to pronounce correctly.

Note 1. We hence perceive, that it is an error to consider prosody as something entirely separate from grammar, and as belonging solely to a knowledge of poetry. This error has arisen from the fact, that we are able in general to ascertain the quantity of syllables only from the works of the poets; since the ancient pronunciation is no longer heard. The poets however had also on this point their peculiarities and licenses; and hence there is, in many instances, along with the fixed quantity, also a *poetical* one; respecting which we shall subjoin what is most important in the notes.

3. The quantity is denoted by the two following marks over a vowel, (¯) *long*, (˘) *short;* e. g.

ᾰ short α, ᾱ long α,
ᾰ̄ variable or doubtful.

4. Every syllable, which cannot be certainly proved to be long, must be assumed as *short.*

5. A syllable is *long*, either I. *by Nature*, or II. *by Position.*

6. A syllable is long (I.) *by nature*, when its vowel is long; as in Latin the middle syllable of *amare, docere.* In Greek this is in part determined by the vowels themselves; for of the simple vowels

η and ω are always *long,*
ε and ο are always *short.*

These therefore require no further rules. The three others, on the contrary,

α, ι, υ,

can all be, as in Latin, either long or short; and are therefore called *variable* or *doubtful*, Lat. ancipites.

Note 2. We must however guard ourselves from supposing, that in the *nature* of the sounds α, ι, υ, generally, there was any thing indefinite or fluctuating between long and short. All the simple vowels are in certain words constantly long; in certain others, constantly short; but it was only in the sounds of ε and ο, that the Greek language had for each of these cases a distinct mark or letter. As to the three other vowels, we

* The ancient Greek grammarians included also under the name προσῳδία every thing by which the *sound* of a syllable was affected; consequently also the accents and breathings.

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can learn their quantity in particular words, only as we learn it in Latin in respect to all the vowels. When however one of these vowels, which are only apparently thus doubtful, is found to be really doubtful or variable in some particular words, e. g. the *α* in *καλός*, the *ι* in *ἀνία*, this is only the same that occurs also in the sounds of *e* and *o* with their double characters; e. g. in *τροχάω* and *τρωχάω*, *σόος* and *σῶος*, *νέας* and *νῆας;* all which instances, in the most ancient mode of writing, were in like manner not distinguished.

7. In regard to syllables which are long by nature, there is the following general rule: *Two vowels flowing together into one sound form a long syllable.* Consequently the following are long:

1) All *diphthongs* without exception; e. g. the penult in *βασίλειος*, *ἐπᾴδω*.

2) All *contracted* syllables; and in this case the doubtful vowels are consequently always long; e. g. the *α* in *ἄκων* for *ἀέκων*, the *ι* in *ἱρός* for *ἱερός*, the *υ* in Accus. *βότρυς* for *βότρυας;* see § 28.

Note 3. From these contractions, however, we must carefully distinguish the cases of simple *elision*, e. g. *ἀπᾰγω* for *ἀπο-άγω;* see §§ 28–30.

8. A syllable, even with a short vowel, is long (II.) *by position*, i. e. when it is followed by *two or more consonants*, or by a *double consonant;* e. g. the penult in *λέγεσθαι*, *μέγιστος*, *καθέλκω*, *βέλεμνον*, *ἄψορρος*, *καθέξω*, *νομίζω*.

Note 4. Very often, also, a vowel already long occurs in position. In this case, it is a very common error to rest satisfied with the length by position, without prolonging the vowel in pronunciation. It must however be prolonged, not only in *Λῆμνος* (pron. *Lēmnos*), *ὄρπηξ*, *Χαρώνδας*, etc.— and also where the circumflex stands (§ 11. 1), as in *μᾶλλον*, *πρᾶξις*,—but also in *πράττω*, *πράξω*, where the *α* is proved to be long by the derived forms (*πρᾶξις*, *πρᾶγμα*) which take the circumflex. On the other hand, *τάττω*, *τάξω*, have the *α* short, like *τάξις*. So also one must distinguish between the last syllable of *θώραξ* where the *α* is long (Gen. *θώρᾱκος*), and that of *αὖλαξ* where it is short (Gen. *αὔλᾰκος*); just as between the final syllables of *Κύκλωψ* and *Κέκροψ*. It is necessary therefore to know the real quantity of the doubtful vowels in position, in order to pronounce them accurately; and this is learned by observing the accents, according to § 11, and by a comparison of kindred forms, in the manner above indicated.

9. A mute *before* a liquid (§ 4) forms regularly *no* position: hence the penult is short in *ἄτεκνος*, *δίδραχμος*, *γενέθλη*, *δύσποτμος*, etc. By the poets, however, these syllables are sometimes used as if long: hence the common assertion, that a mute before a liquid makes a doubtful syllable.

Note 5. Hence it cannot be sufficiently impressed upon the learner, that it must be distinctly known, whether the vowel in such a syllable is, or is not, *long by nature;* for then of course it remains long; e. g. in *πένταθλος*, which is derived from *ἆθλος* (contr. from *ἄεθλος*) and consequently

has the *α* long; and in *ψυχρός*, which has the *υ* long, as coming from *ψύχω* (see note 8). Nothing is more common, than for learners to suppose, that the juxta-position of a mute before a liquid has the power to render even a long vowel doubtful.

10. To the preceding rule, however, the *middle* mutes (*β, γ, δ*) form an exception, and make a real position when they stand before the three liquids *λ, μ, ν*. Consequently, in the following words the penult is *long*, though they are not to be pronounced as with a long vowel: *πέπλεγμαι, τετράβιβλος, εὔοδμος*. In the following words with *ρ* the penult is *short: χαράδρα, Μελέαγρος, μολοβρός*.

11. The preceding rules determine the quantity of all syllables, except those with the simple vowels *α, ι, υ*, without valid position. These latter syllables can be determined only by usage; and since this can be best learned from the poets, and best supported by passages from their works, this mode of determining the quantity is said to be "ex auctoritate," *by authority*. In doubtful cases again, the authority of the *Attic* poets decides for the common language. So far now as it regards the *root* or *ground-syllable* of words, the quantity must be learned by observation from the lexicon; and therefore only some general precepts will be given in the following notes, in respect to that which is most indispensable. The quantity of such syllables, however, as are employed for the *formation* and *flexion* of words, and the cases where the root itself in the course of flexion or formation *changes* its quantity, will be every where pointed out in the grammar in the proper place.

NOTE 6. In regard to the quantity of the syllables which serve for formation and flexion, it will only be necessary in general to specify the instances where the doubtful vowels are *long;* and every syllable on which no remark is made, and where the contrary does not follow from the general rules, is to be regarded as *short* (see 4 above); e. g. the penult in *πράγματος, ἐτυψάμην*, and so also in the formative endings, as in *ξύλινος, δικαιοσύνη*. There remain therefore, for the following notes, only the roots and some few examples of derivation, which cannot well be included in grammatical rules.

NOTE 7. In the present mode of pronunciation, it is for the most part only the quantity of the *penult* in words of three or more syllables, that we can render distinctly perceptible; and since it is important to become early accustomed to the correct pronunciation of such words, before one is already familiar with the poets, we give here a table of those which are most essential; but only such as have the penult *long*.

ὁ φλύαρος idle talk	*ὀπαδός follower*	*νεανίς girl*
ἀνιαρός afflictive	*αὐθάδης haughty*	*σίναπι mustard*
τιάρα turban	*κόβαλος rogue*	*ἡ σιαγών jaw-bone*
	ἄκρατος unmixed	

as also all words in *-αγός* derived from *ἄγω* and *ἄγνυμι;* as *λοχαγός captain, ναναγός one shipwrecked;*

ἡ κάμινος *fire-place*	δωτίνη *gift*	πέδιλον *sandal*
ὁ χαλινός *bridle*	ἀξίνη *axe*	ὁ χελιδών *swallow*
σέλινον *parsley*	πυτίνη *flask*	ἔριθος *labourer*
κύμινον *cumin*	ῥητίνη *resin*	ἀκριβής *exact*
συκάμινον *mulberry*	ὁ ὅμιλος *multitude*	ἀκόνιτον *aconite*
κυκλάμινον (a plant)	ὁ στρόβιλος *cone of a pine*	τὸ τάριχος *stockfish*
ὁ κίνδυνος *danger*	ὁ ψίμυθος *white lead*	πίτυρον *bran*
ὁ βόθυνος *ditch*	τὸ κέλυφος *shell, pod*	ἄγκυρα *anchor*
εὐθύνη *account*	ἡ πάπυρος *papyrus*	γέφυρα *bridge*
πρεσβύτης *old man*	λάφυρον *booty*	ὄλυρα *spelt*
	κολλύρα *sort of loaf.*	

So also ἰσχυρός *strong*, from ἰσχύω. On the contrary, ἐχυρός and ὀχυρός *secure*, from ἔχω, as also the remaining adjectives in *-υρός*, have the *υ* short. —The following words are also best pronounced long, though they also occur as short:

μυρίκη *tamarisk*	κορύνη *club*
πλημμυρὶς *flood-tide*	τορύνη *stirring-stick.*

The following proper names are also long:

Στύμφαλος, Φάρσαλος, Πρίαπος, Ἄρατος, Δημάρατος, Ἀχάτης, Λευκάτης, Εὐφράτης, Νιφάτης, Θεανώ, Ἰάσων, Ἄμασις, Σάραπις (Serapis).*

Εὔριπος, Ἐνιπεύς, Σέριφος, Γράνικος, Κάϊκος, Φοινίκη, Ὄσιρις, Βούσιρις, Ἀγχίσης, Αἴγινα, Καμάρινα, Ἀφροδίτη, Ἀμφιτρίτη.

Διόνυσος, Ἀμφρυσός, Καμβύσης, Ἀρχύτας, Κωκυτός, Βηρυτός, Ἄβυδος, Βιθυνός, Πάχυνον, Κέρκυρα or Κόρκυρα.

For a list of the words of the *third* declension, which have the penult long in the Gen. and other oblique cases, see Appendix C, Declension 3.

NOTE 8. Not unfrequently, however, the *first* syllable of words, by some change or by composition, comes to stand in the distinctive place (note 7). As such, the following deserve particular notice, and have the first syllable long:

ἄτη *destruction*	φράτωρ *class-fellow*	τράχύς *rough*
ὁ δαλός *firebrand*	ἡ σφραγίς *seal*	
ψιλός *bald*	ἡ ῥινός *hide*	νίκη *victory*
ὁ χιλός *fodder*	λιτός *little*	κλίνη *bed*
ὁ λιμός *hunger*	μικρός *small*	δίνη *whirlpool*
	τιμή *honour*	
ὁ θυμός *mind*	ὁ πυρός *wheat* †	φυλή *tribe*
ὁ ῥυμός *shaft*	ὁ χρυσός *gold*	ὕλη *forest, stuff*
ὁ χυμός *fluid, sap*	ξυνός *common*	λύπη *grief*
ὁ χυλός *juice*	κυφός *crooked*	πυγή *posteriors*
ὁ τυρός *cheese*	ψυχή *soul*	

In the barytone verbs, ending in a simple ω appended to the root, ι and υ are always long (except in γλύφω *carve*); e. g. τρίβω, σύρω, ψύχω, etc. The α on the other hand is short, e. g. ἄγω, γράφω.—For verbs in *άνω, ίνω, ύνω*, see § 112. n. 8.—Of the contracted verbs, the following deserve particular notice, as having the first syllable long:

* The Ionic forms often furnish here a help to the memory in respect to α, having η instead of ᾱ; e. g. *Στύμφηλος, Πρίηπος.*

† On the other hand πῠρός, Gen. of τὸ πῦρ *fire.*

κινέω move	*σιγάω be silent*	*συλάω plunder*
ῥιγέω shudder	*διφάω dip*	*φυσάω blow.*
	ῥιγόω freeze	

The knowledge of all these words is useful, not only in respect to ordinary derivatives, as *ἄτιμος, ἄψυχος, ἔτριβον, διατρίβω, ἐμβριθής, ἄσυλον*, etc. but also for many proper names, as *Hermotimus, Demonicus, Eriphyle*, etc.

NOTE 9. All words nearly and clearly related to another word, or derived from it, have regularly the same quantity as the root; and hence we have adduced in every instance only the simplest form of a word. In verbal nouns, however, there are some forms which adopt, not the long vowel of the present, but the *short* one of the Aor. 2. This takes place

a) in some nouns in *η*: *τρῑβή, διατρῑβή, ἀναψῡχή, παραψῡχή*. On the other hand, *ψῡχή soul.*

b) in some adjectives in *ής*, G. *έος*: *εὐκρινής, ἀτριβής, παλιντριβής*, and subst. *παιδοτρίβης*.

NOTE 10. The rule that *one vowel before another is short*, which in Latin is uncertain, is even less applicable in Greek. Still, a long vowel before another vowel is far more rare, than before a simple consonant; and especially the forms of nouns in *ως, ον*, and *ια*, are always *short*, with the exception of

καλιά nest, αἰκία insult, ἀνία grief, κονία dust,

and even of these the two last occur in the epic poets as short. Generally speaking, one vowel before another was probably in many cases doubtful, even in common usage; and such instances were treated by the poets, and especially the epic poets, with still greater freedom.* But as we can learn the quantity of syllables only from the poets, we are unable to decide on many cases of this kind from the want of sufficient examples. This applies especially to the ending of the present of verbs in *ύω* and *ίω*, which we must leave for the most part to the learner's own observation. We remark only that in the *senarius*, many of those which have a long vowel in the future, are always employed in the present also as long, viz. *δακρύω, μηνύω, ἰσχύω, ἀλύω, δύω, θύω, φύω, λύω, ὕω, πρίω, χρίω*. In the other kinds of verse, many of these and also of the others are doubtful.—The following words deserve notice as having the *α* long:

ὁ λαός people	*ὁ ναός temple*
κάω (for *καίω*) *burn*	*κλάω* (for *κλαίω*) *weep.*

Further, the penult in *Ἐνύω*, Bellona; and of those in *ίων* and *άων*, all which take *ο* in the Genitive, consequently the comparatives (e. g. *βελτίων*) and many proper names, as *Ἀμφίων, Τηρίων, Μαχάων, Ἀμυθάων*, G. *ονος*. On the contrary *Δευκαλίων, Φορμίων*, G. *ωνος*, have the *ι* short.—As to proper names in *αος*, those of which *λαός* is a component part, have the *α* of course long; besides these we have

Ἀμφιάραος long, *Οἰνόμαος* short.

—The particular exceptions, by which even the long vowels are made short in verse, see in note 19.

NOTE 11. Much of what belongs to the prosody of the ancient language,

* For the sake of the metre the epic poets could lengthen the *ι* even in *Ἀσκληπιοῦ, Ἰλίου, ἀτιμίη*, etc. See note 15.

is perceptible, in our mouths, only in the artificial pronunciation or scanning of verse. Much also was really mere peculiarity and license of the poets; as has been above remarked. This may therefore properly be included under the term *poetic usage*; and we subjoin here and in the following notes what is necessary to be said under this head. It must however be premised, that among the Greeks the different species of poetry and of verse had a great influence on the prosody. There was especially the greatest difference in the laws of prosody, between the *hexameter* of the Ionic epopee, and the iambic *trimeter* or *senarius* which was the principal verse of the Attic drama, and according to which also the iambic and trochaic measures of this species of poetry generally regulated themselves. This Attic poetry had fewer poetic licenses; and regulated itself essentially according to the actual pronunciation of the Athenian people. The hexameter on the contrary, which followed originally the old Ionic pronunciation, allowed the poet in particular cases great freedom. The other kinds of poetry occupied the middle ground between these two; and hence, even in the drama, those parts which in the expression of passion departed most from the language of ordinary conversation, especially the lyric passages and choruses, employed more or less not only the forms but also the licenses of the epic language. Even the *tragic* senarius differed in such passages from that of *comedy*, which every where followed closely the language of ordinary life. Comp. § 1. 10, 11.

NOTE 12. This difference is particularly conspicuous in respect to *position*. In the softer Ionic dialect the junction of a mute before a liquid is of itself sufficiently harsh; and hence in the epic poets, especially the older ones, this case forms almost every where a position. Among the Attics, on the contrary, the rules above given (Text 9, 10) for short syllables, hold every where good in the *comic* senarius, while the *tragic* poets often follow also the epic usage.

NOTE 13. The position is also valid in the contact of two successive words; and that without exception, when the two consonants are divided between the two words, as *φίλον τέκος*. When however the two consonants begin the second word, the position is indeed regular, (e. g. Homer: *Ἐνθα|σφιν κατὰ—, Χαῖρε|ξεῖν' —*, Il. ζ. 73 *αἵτε|Τρῶες,*) but not frequent, except when the *ictus* comes to its aid; see note 16. Still less frequent however is the case, where the vowel in such circumstances remains short; which nevertheless sometimes occurs. The Attics observed this position more accurately; except that in this case also a mute before a liquid commonly makes no position; e. g. Eurip. Iph. Taur. 1317, *Πῶς φῄς; τί πνεῦ-|μα.*

NOTE 14. To the peculiarities of the hexameter belong also some differences in respect to the quantity *by nature* (Text 6. 7). Thus the following words especially, which in the Attic language are every where employed as short,

καλός beautiful, ἴσος like,

are in the epic language long, and the latter is therefore written *ἶσος*.* Others again have in the epic poets a quantity entirely doubtful, especially

* It is also to be specially noted, that *ἀρά*, epic *ἀρή*, *curse*, is in the Attic poets short, and in the epic, long; while *ἀρή misfortune* is also short in the epic poets.

ἀνήρ man, Ἄρης Mars,

of which the first syllable is elsewhere always short. Hence in the exclamation *Ἄρες, Ἄρες*, which occurs several times in Homer, the first *α* is long, the second short.

NOTE 15. In other cases it is more apparent, that a word had its fixed and usual quantity, and that the *rhythmus* alone occasioned the deviation. Still we are not to suppose that this license was without restraints, any more than the others; for this would have destroyed the charm of the versification. Those old bards were limited by their feelings and taste in such a manner, as to admit of these rhythmic licenses only in certain words and forms, and in particular cases. So especially:

1) In *proper names: Ἀπόλλωνος* with *ᾱ* prolonged, *Ἐλευσινίδαο* with the first *ι* shortened, Hymn. Cer. 105. cf. 95.

2) In words which have *too many short vowels*, as in *ἀπονέεσθαι, ἀθάνατος*, where the *ᾰ* of the first syllable was prolonged: hence this rhythmus of *ἀθάνατος* became afterwards usual among all poets.

3) At the *beginning* of an hexameter, where Homer even writes *Ἐπει- | δὴ—*, and *Φίλε κα- | σίγνη- | τε—*.

NOTE 16. Another rhythmical prolongation is occasioned by the *caesura*. In metre, the *arsis* is that part of a foot on which the stress of the rhythm, or the *ictus* (beat) falls; the other part is called *thesis*. In the hexameter the arsis is always at the beginning of the foot, (comp. Appendix A. 21 sq.) where this species of verse necessarily has a long syllable, which can never be resolved into two short ones. When now the last syllable of a word falls into this place, (thus forming the *masculine caesura*,) this syllable must of itself fill out the arsis. Here now the epic rhythmus allows, that a short syllable falling into this place may be rendered long by the mere power of the rhythmus. E. g. Il. ε. 359 *Φίλε κα- | σίγνη- | τε κόμι- | σαι*. So *α*. 51 *βέ- | λος ἐχε- | πευκὲς ἑ- | φιείς*. This mode of prolonging a syllable however is not always, nor even often, so simple as in these examples. More frequently it is supported by a position at the beginning of the next word; which, as is remarked above (note 13), without this ictus, is likewise not frequent; e. g. *ὅτι ῥᾰ θνήσκοντας ὁρᾶτο*.

NOTE 17. Another support of this prolongation is, when the following word begins with a liquid; because such a letter can be easily doubled in pronunciation; e. g. Il. ε. 748 *Ἥρη | δε̄ μά- | στιγι—*. *δ*. 274 *ἅμα | δε̄ νέφος | εἵπετο—*, pron. *demmastigi, dennephos*. The *ρ* especially can be so easily doubled in such cases, that even in the Attic poetry, in the thesis as well as in the arsis, a short vowel before *ρ* is very commonly made long; e. g. in the *arsis* of the senarius,—*τοῦ | πρόσω- | που τᾰ- | ῥάκη*, Aristoph. Plut. 1065; and the *thesis* of the spondee among anapaests,—*αὖται | δε̄ ῥῖ- | νας ἔχου- | σιν*, id. Nub. 343. Indeed, where a short syllable was necessary, the *ρ* was even avoided.

NOTE 18. The prolongation of a short vowel in the caesura was further promoted, when this short vowel was immediately followed by one of those words, which (according to § 6. n. 3) had the digamma; the aspiration of which could in like manner easily be increased. Hence the verses of Homer so often close with the possessive *ὅς* (from *ἑ̄*) in this manner: *θυγατέ- | ρα ἧν, —πόσε- | ῖ ᾧ̄*.

NOTE 19. A rule without exception for dactylic and anapaestic verse, and especially for the hexameter, is, that a *long vowel* or *diphthong* at the end of a word becomes *short* when followed by another vowel; e. g. ἔπλευ ἄ- | ριστος, — ἔσσεται | ἄλγος, — σο- | φωτέρη | ἄλλων. When however this case coincides with the arsis, the syllable remains long; in other instances, rarely; except before the digamma, as has been already remarked, § 6. n. 3. On the other hand, in the Attic senarius this mode of shortening a long syllable was unknown; the case being always avoided, as hiatus.—The shortening of a long vowel or diphthong before a vowel in the middle of a word also occurs; but only in certain words and forms, which must have had some such tendency in their pronunciation; as in ποιεῖν (often written ποεῖν), ποῖος and its correlatives, οἷος, τοιοῦτος, etc. Every such long sound however is always shortened before ι *demonstrativum* (§ 80), e. g. τουτονί, αὑτηί, αὑταῖ etc.—The epic and other poets were also accustomed to shorten the vowel in like manner in several other words; e. g. always in ἐπειή for ἐπειδή, and according to the necessities of the metre in πρώην, ἤρωος (G. of ἥρως), νίός, ὄνειαρ (Hymn. Cer. 269), in several words in αιος, and others.

For the case of *Synizesis*, or the combining of two short vowels in pronunciation into one long one, see § 28. n. 6. § 29. n. 11.

§ 8. ACCENTS.

1. Along with the quantity of syllables, the Greek language paid regard also to the *Tone*, or what we call the *Accent;* the expression of which has for us many difficulties, in consequence of the habits and ideas which we derive from our modern languages. The Greek accent, for instance, falls just as often on a short, as on a long syllable; and hence, if we express this accent in *our modern* way, it must often injure the quantity; e. g. τίθημι, Σωκράτης.

2. It is however historically placed beyond all doubt, and especially by the express testimony of the ancients,* that this accent or tone is as old as the language itself.† The *marking* of the tone-syllable was naturally introduced later by the Grammarians, to counteract the pronunciation of words with a false accent, which was creeping more and more into the language of common life; and at a far later period still, the marks or accents which we now learn at school, came into general use, and have thus transplanted at least the theory of the Greek accent to our times.‡

3. Reflection and practice have already been able, in a great measure, to remove the apparent contradiction between the quantity and the ac-

* Particularly *Plato*, Cratyl. 35. and *Aristotle*, Soph. El. 4, 8. Poet. 25.

† Of course, this is to be taken generally. In particular cases the tone, like all other parts of the language, was subject to change. The received accentuation marks chiefly the tone as it was in the most flourishing Attic period.

‡ According to credible testimony, the present mode of accentuation was introduced by *Aristophanes* of Byzantium, about 200 years before the Christian era. See Villois. Epistol. Vinar. p. 115 sq.

cent; and it is worthy of scientific effort, to endeavour to restore and render audible this essential part of the euphony of the Greek language; which however is impossible, without a thorough acquaintance with the present system of accentuation.

4. In other respects also, the Greek accents are not without practical utility. Very often the quantity of syllables is indicated by the position of them; many words and forms, which otherwise would have the same sound, are distinguished only by the accents; and even when they teach us nothing directly, they yet serve to point out to us the general laws of the tone, without which we could not form a judgment in other more important cases.

NOTE. Nothing is more injurious, than the early habit of reading merely according to the accents, in such a manner as to change the true quantity of the syllables; see § 9 note. So long as one is unable by study and effort to remedy this evil, and render both quantity and tone properly audible, it is better to let the quantity predominate, as being for us more important.

§ 9. *Kinds of Accents.*

1. Every Greek word has regularly the tone upon one of its vowels; and this is strictly only of one kind, viz. the *acute*, ὀξεῖα (sc. *προσῳδία accent*), i. e. the sharp or clear tone, denoted by the mark ´.

2. On every syllable, which in our mode of speaking has not the tone, there rested according to the theory of the ancients the *grave*, i. e. falling tone, βαρεῖα, Lat. gravis. For this the Grammarians appropriated the mark ` ; which however is commonly not written over such syllables; comp. § 13. 2.

3. A long vowel however can also have the *circumflex*, περισπωμένη, i. e. the winding or prolonged tone, donoted by the mark ῀. According to the Grammarians, a long vowel with this accent is to be considered as composed of two short ones which flow together in pronunciation, of which the first has the acute accent and the other the grave; e. g. ῶ comes from ὁό. On the contrary, when two short vowels accented thus, ὸό, pass over into a long one, this latter takes only the acute, ώ.

NOTE. The audible expression of this difference in pronunciation is for us difficult. It will therefore be sufficient here, to warn the learner against two principal errors. On the one hand, let him accustom himself to distinguish every accented long vowel (ῶ or ώ) from an unaccented one (ω), e. g. in ἄνθρωπος, in such a manner, however, as not to read the latter as short *o*.* On the other hand, let him avoid also the opposite error,

* Thus one can accent the first syllable in ἄνθρωπος, and yet prolong the second. Something like this occurs also in English, in the words *grándfăther*, *álms-bāsket*, etc.

and not prolong the accented short vowels; e. g. not pronounce ὅπερ like ὥπερ.*

§ 10. *Words named according to the Accent.*

1. The proper tone or accent, acute and circumflex, can stand only on one of the *three last* syllables; the *acute* upon either of them, the *circumflex* only on one of the two last.

That ὦτινι and the like, are only apparent exceptions, is evident from § 14. n. 2.

2. In relation to the accents, the condition of the *last* syllable gives to the whole word its grammatical name. According as the last syllable has (1) the *acute*, (2) the *circumflex*, or (3) *no* tone at all (consequently the *grave* § 9. 2), the word is called

Oxytonon (oxytone),—e. g. ὀργή, θεός, ὅς, τετυφώς
Perispomenon (circumflexed),—φιλῶ, νοῦς
Barytonon (barytone),—τύπτω, πρᾶγμα, πράγματα.

3. All *barytones* of two or more syllables are again subdivided,—according as they have (1) the *acute* on the penult, or (2) on the antepenult, or (3) the *circumflex* on the penult,—into

Paroxytona—τύπτω, τετυμμένος
Proparoxytona—τυπτόμενος, ἄνθρωπος
Properispomena—πρᾶγμα, φιλοῦσα.

For the *apparent* barytones, e. g. like ὀργὴ, τετυφὼς, etc. and for the *atona*, see § 13.

§ 11. *Place of the Accents.*

The place of the tone in every word is learned by observation and practice, better than by all rules and exceptions; and at first the lexicon will be sufficient. Still, the following fundamental rules may be laid down, in regard to the distinction between the two species of tone.

* So soon as one endeavours to accent a short syllable, there arises the tone which we are accustomed to mark in English by doubling the following consonant. Hence comes a difficulty; since we must presume that the ancients distinguished between ὅτι and ὅττι, βάλε and βάλλε. But in the first place, this slight change of the tone is by no means so frequent nor so unpleasant, as if one should pronounce e. g. ὄνος, βέλος, like ὦνος, βῆλος, etc. and in the next place, persevering effort will at length succeed in at least diminishing the difficulty. We give here only the following. In order to pronounce Σωκράτης, we must compare this word with the three similar English monosyllables *sō had thēy*, of which the middle one is short and yet can have the tone. This is manifestly very different from *sō dánc'd thēy*.—It seems more difficult to pronounce σοφία, without lengthening the ι. But the short French monosyllable *fi!* can have the tone; and it requires only practice, in order to pronounce this accented short vowel immediately before another.

1 The *circumflex* requires a syllable which is long *by nature*, i. e. from the vowel itself, and not solely from position (§ 7. 8). E. g.

κῆδος, φῶς, τεῖχος, οὗτος, σμῆγμα.

Further

τιμᾶτε, ἡμῖν, πῦρ,

because in these words the doubtful vowels (§ 7. 6) *α, ι, υ* are long. Consequently a short vowel, when it has the tone, can take only the *acute;* e. g. *ἕτερος, μένος, ἵνα, πρός, πολύ, πλέγμα.*

NOTE 1. Hence *σμῆγμα* has the circumflex only because of the *η*, and not because of the position *γμ*. Since now e. g. *πρᾶγμα* and *μᾶλλον* have also the circumflex, we hence know that the *α* is here long in itself, and not on account of the *γμ* and *λλ*.

2. The *acute* can however stand also upon a *long* vowel; e. g. *σοφώτερος, δεύτερος, φεύγω, τιμή, βασιλεύς, φώρ.*

3. When a *final* syllable, which is long by nature, has the tone, it *can* have the circumflex; and in *contracted* final syllables this is almost always the case (§ 28. n. 9); e. g. *ἀληθέος ἀληθοῦς, ποιέω ποιῶ.* In other cases it is, generally speaking, more rare. Many monosyllables have the circumflex; e. g. *πῦρ, βοῦς, πᾶς, οὖν, νῦν.* But among words of more than one syllable, which have the tone on the last, with the exception of the contracts, only the following take the circumflex:

a) The adverbial ending *ως*, § 115. 3.

b) The Gen. and Dative endings, § 33. n. 9.

c) The vocative endings *εῦ* and *οῖ*, § 45.

4. When however a *penult* syllable, which is long by nature, has the tone, it *must* have the circumflex, whenever the *final* syllable is short, or long only by position; e. g.

ῥῆμα, οἶνος, ψῦχος, βῶλαξ, (G. *ᾰκος*).

NOTE 2. This rule does not apply to words to which enclitics are appended; hence *εἴτε, οὔτε, ὥσπερ, ἥτις, τούσδε*, etc. § 14. n. 2.—The only real *exceptions* are the particles *εἶθε* and *ναίχι*, prolonged from *εἰ* and *ναί*. The accentuation *ναιχί* is false.

5. On the contrary, when the *final* syllable is long *by nature*, the circumflex cannot stand upon the *penult;* hence

ῥήτωρ, οἶνη, ψύχω, θώραξ (G. *ᾰκος*).

6. The *antepenult* syllable can have only the acute (§ 10. 1). When however the *final* syllable is long, either by nature or from position, the antepenult cannot have the tone; hence

Σωκράτης, συλλέγω, ἐριβῶλαξ.

7. The terminations *αι* and *οι*, although in themselves long, have

nevertheless in respect to the two last preceding rules only the power of a short vowel; hence

τρίαιναι, προφῆται, πῶλοι, ἄνθρωποι, Plurals of *τρίαινα, προφήτης, πῶλος, ἄνθρωπος.*

τύπτομαι, τύπτεται, τύπτεσθαι, τέτυψαι, Passive forms.

ποιῆσαι, στῆσαι, θεῖναι, Infinitives.

ποίησαι, στῆσαι, Imperatives Mid.

NOTE 3. The following are exceptions:

1) The third person of the optative in *οι* and *αι*, e. g. *φεύγοι, ποιήσαι.*

2) The adverb *οἴκοι at home* (the Plur. *δῖκοι houses* is short).

3) Words to which enclitics (§ 14) in *οι* are appended, as *οἴμοι, woe is me! ἦτοι*, whether from *ἦ truly*, or from *ἤ or.*

8. The *ω* in the terminations of the so called Attic declension also permits the tone to be on the antepenult; e. g. *πόλεως, πόλεων* (§ 51), and N. and A. Sing. and G. Plur. *ἀνώγεων* (§ 37).

NOTE 4. So also the *ω* in the Ionic Gen. in *εω* of the first Declension; e. g. *δεσπότεω* for *δεσπότου*, § 34. IV. 5.

NOTE 5. It is now easy to see how the learner, who uses correct editions, can readily ascertain the quantity of many words by means of the accents. It is at once known

1) from the circumflex, that the syllable on which it stands, is long;

2) from the acute in such words as *καρκίνος, βάθρον*, etc. that the penult is short (Text 4);

3) from the accent of such words as *πεῖρα, ἄρουρα*, that the last syllable is short (Text 4, 6); and

4) from the acute in *χώρα, λήδα*, that the last syllable is long (Text 4, 5).

Moreover even those words and forms, from whose accent no definite conclusion can be drawn, may still perhaps be determined, if one has read much with attention, and calls to mind a kindred or similar form, whose accent is decisive. Thus one pronounces the *ι* in *ἄσιτος* long, and in *θεόφιλος* short, because *σῖτος* has the circumflex, and *φίλος* the acute. So also in *δίκη, ἄδικος*, one recognises the short *ι*, because the plural *δίκαι* occurs sufficiently often for him to recollect, that he has never seen it with the circumflex (Text 4, 7).—But the circumflex in monosyllables decides nothing for the longer forms, since the monosyllabic nominatives of the third Decl. are always long (§ 41. n. 3. § 42. n. 3); e. g. *πῦρ, μῦς*, Gen. *πῠ́ρός, μῠ́ός.*

§ 12. *Changes of the Accents.*

When a word is changed by declination, conjugation, or in any other way, this change has in very many cases an influence on the accent; viz.

1) A necessary influence, when the change is such, that the accent of the ground-form, according to the preceding rules, can no longer be retained; in such cases

The circumflex is exchanged for an acute, e. g. *οἶνος* Gen. *οἴνου* (§ 11. 5), *ῥῆμα* Gen. *ῥήματος* (§ 10. 1);

The acute for a circumflex, e. g. *τιμή* G. *τιμῆς* (§ 11. 3. *b*), *φεύγω* Imperat. *φεῦγε* (§ 11. 4);

Or the accent is removed from the antepenult to the penult; e. g. *ἄνθρωπος* G. *ἀνθρώπου*, *ἄρουρᾰ* G. *ἀρούρᾱς* (§ 11. 6).

2) But even in cases where according to the preceding rules it would not be necessary, the accent is often, not indeed changed, but removed from its former place; viz.

a) The accent is *drawn back;* chiefly (1) when the word receives in any way an addition at the beginning; e. g. *τύπτω*, *τύπτε*—*ἔτυπτε*; *ὁδός*—*σύνοδος*; *παιδευτός*—*ἀπαίδευτος*; (2) when the cause, which bound the accent in the ground-form to the penult (§ 11. 6), falls away; e. g. *παιδεύω*, Imperat. *παίδευε*. More exact details and the exceptions are given in the notes under no. I, at the end of § 103, and in the rules for the composition of words § 121.

b) The accent is *moved forwards*, but for the most part only when the word receives one of those terminations, which either always have the tone, e. g. the Part. Perf. in *ώς*, as *τέτυφα* Part. *τετυφώς*;* or which take the tone under particular circumstances, as *θήρ*, *θηρός*, § 43. n. 4.

NOTE. For the shifting of the tone in *Anastrophe*, see § 117. 3; in *Apostrophe*, see § 30. n. 1; when the *Augment is dropped*, see no. I, at the end of § 103.

§ 13. *Changes of the Accents continued.*

1. Hitherto we have considered the tone, only as it is determined by every word and every form for itself alone. But the *connexion* of words has also an influence on the tone. So far however as it regards the grammar, this takes place only in two principal cases; viz. the regular tone of a word is modified by its dependence either upon the *following* or the *preceding* parts of a sentence. This we call I. *Tendency of the tone* towards the *following* word or words, as shewn (1) by a depression of the acute, (2) by casting off the tone; II. *Tendency of the tone* towards the *preceding* word, or *Inclination*. We treat here (I.) of the tendency towards the *following* word or words.

2. When an oxytone (§ 10. 2) stands in connexion before other words, the acute tone or accent is *depressed*, i. e. it passed in the ancient pronunciation more or less into the *grave*. This depressed acute is

* So also certain terminations in the formation of words; e. g. verbal nouns in *μός* (*λογισμός*), adjectives in *κός*, *νός*, *τός*, *τέος*, etc.

therefore in such cases marked as grave ˋ; while, as we have seen above (§ 9. 2), the strictly unaccented syllables (Lat. *graves*) do not take this mark. At the end of a period, however, and consequently before a point or colon,* the acute remains unchanged. E. g.

Ὀργὴ δὲ πολλὰ δρᾶν ἀναγκάζει κακά.

NOTE 1. Hence we must take care not to consider words which end with the grave accent ˋ, as *barytones*. On the contrary, all such words are always called in grammar *oxytones;* because their acute accent merely rests, and the grammatical theory regards every word simply by itself, even when it stands in the midst of a sentence.

NOTE 2. The interrogative pronoun *τίς, τί,* (§ 77,) is the only exception from this rule. For the acute on final syllables before enclitics, see § 14.

3. The following monosyllables, all beginning with a vowel,

οὐ (οὐκ, οὐχ) not, ὡς as, εἰ if,
ἐν in, εἰς (ἐς) into, ἐξ (ἐκ) out of,

and the terminations of the prepositive article (§ 75)

ὁ, ἡ, οἱ, αἱ,

appear commonly wholly *unaccented,* because of their close connexion with the following word; hence they are called *atona,* words without tone. E. g.

ὁ νοῦς· ἦλθεν ἐξ Ἀσίας· ὡς ἐν παρόδῳ· οὐ γὰρ παρῆν.

4. So soon however as such words are no longer in connexion with the following words, whether they stand alone, or at the end of a sentence, or *after* the words on which they depend, they immediately take their tone. E. g. *Οὔ no, πῶς γὰρ οὔ; why not? θεὸς ὡς ἐτίετο as a god; οὐδὲ κακῶν ἔξ,* for *ἐκ κακῶν.*

NOTE 3. These words stand, in respect to the tone, nearly in the same relation to the following word, as the enclitics do to the preceding one; hence they are now often called, after Hermann's suggestion, *proclitics.*

§ 14. Enclitics.

1. The tendency of the tone (II.) towards the *preceding* word, consists in the so called *Inclination* of the tone (ἔγκλισις). There is in Greek a number of words, of one and two syllables, which can connect themselves both in sense and pronunciation so closely with the preceding word, as to throw back their tone upon it; which then sometimes remains upon that word along with its proper tone, or sometimes is united with the latter. Since now these words, in respect to their tone, as it were *lean* or *support themselves* (ἐγκλίνεσθαι) upon the foregoing word,

* Through misunderstanding of the ancient principle, the acute is now placed by most editors also before a comma.

they are therefore called *encliticae* (enclitics). On the other hand, every accented word, and these enclitics themselves when they retain their tone, are called *orthotone*, *ὀρθοτονούμενα*, *with upright tone*, i. e. not inclined.

2. Such enclitics are:

1) The indefinite pronoun *τὶς, τὶ*, through all the cases, as also the forms *του, τῳ*, which belong to it (§ 77).

2) The following oblique cases of personal pronouns: *μου, μοί, μέ· σου, σοί, σέ· οὗ, οἷ, ἕ· μίν, νίν*, and those beginning with *σφ* with certain exceptions (§ 72. n. 2).

3) The Pres. Indic. of *εἰμί* and *φημί*, except the monosyllabic 2 pers. sing. (§ 108. IV. § 109. I.)

4) The indefinite adverbs *πώς, πή, ποί, πού, ποθί, ποθέν, ποτέ*, which are distinguished solely by their enclitic tone from the interrogative particles *πῶς; πότε;* etc. (§ 116.)

5) The particles *πώ, τέ, τοί, θήν, γέ, κέν* or *κέ, νύν* or *νύ*,* *πέρ, ῥά*, and the inseparable particle *δε* (see note 2).

3. Whenever now the inclination takes place (comp. 7 below), if the word which immediately precedes the enclitic be a *properoxytonon* (e. g. *ἄνθρωπος*) or a *properispomenon* (e. g. *σῶμα*), the enclitic always throws back upon it its accent, but always as an *acute* upon the *final* syllable; e. g.

ἄνθρωπός ἐστι, σῶμά μου,

and when an *atonon* or unaccented word, e. g. *εἰ*, precedes, this word receives the accent; e. g. *εἴ τις.*

4. When however the preceding word has already an accent of its own upon the final syllable, or has simply an acute upon the penult syllable, this accent of its own serves also for the enclitic; but in such cases the acute on the final syllable is not, as elsewhere, depressed into the grave (§ 13. 2); e. g.

ἀνήρ τις· καί σοι·
φιλῶ σε· γυναικῶν τινων· ἄνδρα τε. λέγεις τι.†

5. When one enclitic follows another, the first, after having thrown back its tone upon the preceding word, receives itself the tone of the second enclitic, but always as an acute; and so on, when several follow one another, to the last, which alone remains unaccented; e. g. *εἴ τίς τινά φησί μοι παρεῖναι.*

* This particle (*now, well, indeed*) is distinguished by its enclitic form from the adverb of time *νῦν now.*

† The instances *γυναικῶν τινων, ὥντινων* (note 2), and some others, which seem to contradict the general rules of accent, are by recent Grammarians not marked as enclitic. Comp. the author's *Ausf. Sprachlehre.*

6. The enclitics retain their tone, i.e. become *orthotone*, (Text 1,) when the inclination is *prevented*. This takes place:

1) When an enclitic of two syllables follows a *paroxytone*; e. g. *λόγος ποτὲ ἐχώρει· ἐναντίος σφίσιν.*

2) When the syllable upon which the tone of the enclitic would regularly have been thrown back, has been cut off by apostrophe; e. g. *πολλοὶ δ' εἰσίν.*

7. Besides these cases, an enclitic can regularly remain orthotone, only at the beginning of a clause or sentence, or when some emphasis in the thought falls upon it, especially in an antithesis. Many of these words, however, (especially those under 2 and 5,) are in their nature such, that they can never come into these circumstances, and are therefore always enclitic.

NOTE 1. More exact details respecting the inclination etc. of the *personal pronouns*, as also of *μοῦ* and *ἐμοῦ* etc. see in § 72. n. 2, 3. So also for *εἰμί, ἐστίν*, and *ἔστιν*, § 108. IV. 3.

NOTE 2. An enclitic becomes so closely united with the preceding word, as to constitute with it almost one word. Hence many words, which are often connected with an enclitic in some particular sense, are also written with it in one word; e. g. *ὥστε, οὔτε, μέντοι, ὅστις, ὧντινων* (§ 77).—The enclitic *δε* (different from *δέ but*) occurs only in this shape (as inseparable) in *ὅδε, τοσόσδε, ὧδε, δόμονδε*, etc. (§§ 76. 79. § 116. 2, 7.) Such an enclitic takes the tone of another following one, only in cases where the general rules require it, as *οἵτινές εἰσιν, ὧδέ τε*: otherwise usually not, as *οὔτε τι*.—Still, in most of the cases which belong under this note, there is little uniformity in the editions; particularly, where the first word in such a compound (according to Text 3) must receive two accents. In this case we find sometimes e. g. *Ἐρεβόσδε, οἵόστε*, fully written; and sometimes only the second accent, *Ἐρεβόσδε, οἵόστε*.—For *ἦτοι* see § 11. n. 3.

NOTE 3. The demonstratives, whenever they are strengthened by *δε* (§ 79. § 116. 7), move forward in all cases their own tone upon their final syllable; e. g. *τόσος, τοῖος—τοσόσδε, τοιόσδε· τηλίκος—τηλικόσδε· ἔνθα—ἐνθάδε· τοῖσι—τοισίδε*. Since this now becomes the regular accent of the principal word, the Gen. and Dat. of these compounds take also the circumflex upon their long vowels, according to § 33. n. 9. E. g. *τοσοῦδε, τοσῇδε, τοιοῖσδε*; on the other hand, Nom. and Acc. *τοσήδε, τοιούσδε*.

§ 15. MARKS OF INTERPUNCTION AND OTHER SIGNS.

1. The Greek written language has the *point* (period) and *comma*, like our own. The *colon* is marked by a point above the line, e. g. *οὐκ ἦλθεν· ἀλλὰ—*. The *note of interrogation* (*;*) is like our semicolon.

NOTE. The note of exclamation (*!*) has been only very recently introduced by a few editors.

2. From the comma must be distinguished the *Diastole* or *Hypodiastole* (,)—which serves more clearly to separate some short words connected with enclitics, in order that they may not be confounded with other similar words; e. g. ὅ,τι (epic ὅ,ττι) neut. of ὅστις, and τό,τε (*and that*), in order to distinguish them from the particles ὅτι (epic ὅττι) and τότε.

3. The following marks have reference only to letters and syllables:

᾽ the *Apostrophe*, see § 30.

῾ the *Coronis* or mark of crasis, see § 29.

¨ the mark of *Diaeresis* (French *trema*), placed over the last of two vowels, to show that they are to be pronounced separately, and not as a diphthong; e. g. ὄϊς o-is, πραΰς pra-us.

For the iota subscript, in ᾳ, ῃ, ῳ, see § 5. 2. For the marks of *quantity*, ¯ ˘, see § 7. 3.

§ 16. MUTATIONS OF THE CONSONANTS.

1. In the formation of words and derivation of forms, there occur in the Greek language many changes of the letters, especially for the sake of euphony and easier pronunciation. These often make the root very difficult to be recognised; while they yet almost always proceed from acknowledged fundamental principles.

2. In regard to the *consonants* it is in general to be observed, that letters of the *same organ*, or those which in different organs have the *same power* (§ 4. 3), are also most inclined to pass over into each other, or be exchanged for one another, whenever a change takes place in a word.

3. This circumstance is also the foundation of the difference of dialects; as the sketch in the following notes will show.

NOTE 1. The dialects exchange most frequently for one another:

a. The *aspirates*; e. g. θλᾶν *crush*, Att. φλᾶν. So the name φήρ for a centaur (man and beast) is only an ancient form for θήρ *beast*; ὄρνις, G. ὄρνιθος, Dor. ὄρνιχος.

b. The *middle*; e. g. γλήχων *penny-royal*, Att. βλήχων· γῆ, old Dor. δᾶ· ὀβελός *spit*, Dor. ὀδελός.

c. The *smooth*; thus the interrogative particles and their kindred forms, instead of the usual π, (ποῦ, πῶς, ποῖος, ὁπόϊος, πώ, etc.) have among the Ionics always κ, (κοῦ, κῶς, κοῖος, ὁκοῖος, κώ, etc.)—So also πότε *when*, Dor. πόκα·—πέντε *five*, Æol. πέμπε.

d. The *liquids*; thus the Dorics say, for ἧλθον, βέλτιστος, φίλτατος,—ἦνθον, βέντιστος, φίντατος; the Ionics and Attics for πνεύμων *lungs*, πλεύμων; for κλίβανος *oven*, there exists an Attic form κρίβανος.—For μίν and νίν see § 72. n. 6, 12.

e. The letters *of the same organ*; e. g. the Attics say γναφεύς *fuller* rather than κναφεύς; and τάπις *carpet* was equally good with δάπις. The Ionics sometimes also exchange the *aspirates* for the corre-

sponding *smooth* mutes; e. g. *δέκομαι* for *δέχομαι take*; *αὖτις* for *αὖθις again*; Att. *ἀσφάραγος*, Ion. *ἀσπάραγος*, *asparagus*.

f. The *σ* especially with the other linguals, viz.

with *τ*,—as for *σύ*, *πλησίον near*, *Ποσειδῶν*, Dor. *τύ*, *πλατίον*, *Ποτειδάν*.

with *θ* in the Laconic dialect always; for *θεός God*, *θεῖος divine*, Lac. *σιός*, *σεῖος*, etc.

with *ν*,—in the ending *μεν*, Dor. *μες*, e. g. *τύπτομεν*, *τύπτομες*.

with *ϱ*,—thus many of the Doric tribes, instead of the terminations *ας*, *ης*, *ος*, *ως*, employed in all cases the endings *αϱ*, *ηϱ*, *οϱ*, *ωϱ*.

g. The *double letters* with the kindred simple ones, especially *ζ* with *δ*,—e. g. *ζόϱξ* a form of *δόϱξ roe*; *μάζα dough*, Dor. *μάδδα*.—In many words, the old language and the Æolic dialect, instead of *ξ* and *ψ*, transposed the two corresponding simple letters, e. g. *σκέννος* for *ξένος strange*, *σπαλίς* for *ψαλίς shears*. And especially the Dorians, instead of *ζ* in the middle of a word, employed commonly *σδ*, e. g. *συϱίσδω* for *συϱίζω*, *μέσδων* for *μέζων* or *μείζων*, etc. Comp. § 3. 2.

Note 2. Instances of the commutation of letters which are not in the above manner related to each other, are exceedingly rare, and must be noted singly; e. g. *μόγις* and *μόλις hardly*, *κοεῖν* an Ionic form for *νοεῖν to think*; *κελαινός*, *κελαινή*, poetic for *μέλας*, *μέλαινα*, *black*.*

Note 3. Most of the commutations above cited, are brought forward both by ancient and modern grammarians under more general propositions, as "the Attics change *θ* into *φ*; the Ionics change *π* into *κ*, etc." We must however be upon our guard, not to assume such a commutation in a dialect as general. Very often the examples adduced are the only ones in which the change occurs; and only in some instances has this or that dialect a *propensity* to some certain commutation; which can therefore aid us only in reducing the cases which occur, to an analogy. Not unfrequently there is only a single instance of exchange; e. g. *ξύν* for *σύν*, which occurs in no other word beginning with *σ*.

Note 4. Two exchanges of letters, founded on what is above adduced, are nevertheless so frequent, that they deserve to be particularly marked, viz.

ττ and *σσ*
ϱϱ and *ϱσ*.

The first of these takes place in most words, where these letters occur; and the latter in very many. The forms *ττ* and *ϱϱ* belong chiefly to the Attics, *σσ* and *ϱσ* mostly to the Ionics; e. g.

Att.	Ion.	Att.	Ion.
τάττειν —	*τάσσειν*, *arrange*	*ἄϱϱην* —	*ἄρσην*, *male*
γλῶττα —	*γλῶσσα*, *tongue*	*κόϱϱη* —	*κόρση*, *cheek*.

Still, the Ionic forms are also found in the best Attic writers, and in the earlier ones even by preference; see § 1. n. 10.

* For this and similar instances, see the author's *Lexilogus*, II. 109.

§ 17. The Aspirates.

1. Every aspirate is to be considered as having arisen from the corresponding *smooth* mute (tenuis) in connexion with the *Spiritus asper*. Hence the Latin mode of writing the aspirates, *ph*, *th*, *ch*.

2. When therefore in composition a smooth mute and the rough breathing meet together, there arises from this junction an aspirate. E. g. the words *ἐπί*, *δέκα*, *αὐτός*, compounded with *ἡμέρα day*, after dropping their respective final vowels, give

ἐφήμερος, *δεχήμερος*, *αὐθήμερος*.

3. The same takes place also in separate words; e. g. (*οὐκ*) *οὐχ ὁσίως*, and also with an apostrophe (§ 30). E. g.

ἀπό, *ἀπ᾽* — *ἀφ᾽ οὗ*. *ἀντί*, *ἀντ᾽* — *ἀνθ᾽ ὧν*.

NOTE 1. The Ionics retain in both cases the smooth mutes; e. g. *ἐπ᾽ ὅσον*, *οὐκ ὥς*, *ἱστάναι—μετιστάναι*, *κατάπερ* for *καθάπερ*, from *καθ᾽ ἅπερ*. Comp. § 16. note 1. *e*.

NOTE 2. A singular case of this change of a smooth mute, is, when another letter stands between it and the rough breathing, as in *τέθριππον*, *a four-horse chariot*, from *τετρα-* and *ἵππος*; and in some Attic contractions, as *θοιμάτιον* for *τὸ ἱμάτιον* (§ 29. n. 4), *φροῦδος* from *πρό* and *ὁδός*.*

§ 18. *Laws of Aspirates.*

1. It is a law of the Greek language, that when two successive syllables would regularly begin each with a *rough* mute, one of these, and usually the first, passes over into the corresponding *smooth* of the same organ. This rule is without exception in all *reduplications*; e. g.

πεφίληκα, *κεχώρηκα*, *τίθημι*, — instead of *φεφ*. *χεχ*. *θίθ*.

Elsewhere, however, in flexion and derivation, this law is observed only in some few cases; among which the Imperative ending *θι* has this peculiarity, that it does not act upon the preceding syllable, but itself passes over into *τι*, e. g. *τύφθητι* Imper. Aor. 1. Pass.

2. Some few words have already in their roots strictly two aspirates, of which consequently the first has been exchanged for a smooth. So soon, however, as in the course of formation or flexion the second aspirate is in any way changed, the first immediately re-appears, e. g.

Root *ΘΡΕΦ*: Pres. *τρέφω nourish*, Fut. *θρέψω*, Derivatives *τροφή*, *θρεπτήριον*, *θρέμμα*.

Similar causes may also already have operated upon the ground-form,

* Meanwhile the form *φροίμιον* (for *προοίμιον*) from *πρό* and *οἶμη*, compared with *θράσσω* abridged from *ταράσσω*, shows that even in the absence of the rough breathing the *tenues* readily became aspirated before *ρ*.

which stands in the lexicon (the Nominative or Present), and not upon those forms derived from it; hence arises the case apparently opposite to the former one (*τρέφω, θρέψω, — θρίξ, τριχός*) which however is at bottom the same:

Root *ΘΡΙΧ*: Nom. *θρίξ hair*, Gen. *τριχός*, Dat. Pl. *θριξίν*, Derivative *τριχόω*.

To these two cases belong also the adjective *ταχύς*, Compar. *θάσσων* (§ 67), and several more verbs; see in the Table of anom. Verbs, *θάπτω, ΘΑΦ-, θρύπτω, τρέχω, τύφω*.

NOTE 1. In some words the Ionics change the first aspirate, the Attics the second, and vice versa; e. g. *χιτών tunic*, Ion. *κιθών; ἐντεῦθεν, ἐνταῦθα*, Ion. *ἐνθεῦτεν, ἐνθαῦτα*. (§ 116. 7.)

NOTE 2. The Passive ending *θην*, and the forms derived from it, act only upon the preceding *θ* of the verbs

θύειν burn incense, θεῖναι place,

as *ἐτύθην, ἐτέθην, τεθείς*. In all other verbs no such change occurs, e. g. *ἐχύθην, ὠρθώθην* from *ὀρθόω, θαφθείς, ἐθρέφθην, ἐθέλχθην*. — Of the Imperative ending *θι* — *τι*, (see 1 above,) the Imp. Aor. 1. Pass. is the only certain case; see in the verb *τίθημι* § 107. n. I, 5. The Imperative *φαθί* from *φημί*, and the Homeric *τέθναθι* (see *θνήσκω*), deviate from this law. — No other termination affords examples for the general rule of this section; for we find *θέσθε, Κορινθόθι, πανταχόθεν*, etc.

NOTE 3. Among composite words, the rule is followed only in *ἐκεχειρία truce*, from *ἔχειν* and *χείρ; ἀμπέχω* (see the anom. verb *ἔχω*), *ἐπαφή, ἀπεφθός*, where the necessary aspiration of the *π* before the rough breathings *ἁφή, ἑφθός*, (§ 17. 2,) is omitted. In all other composite words no change occurs; as *ἐφυφαίνω, ἀμφιχυθείς, ἀνθοφόρος*, etc.

NOTE 4. This law, strictly speaking, extended itself also over the Spiritus asper, which it changed into the lenis. The clearest example of this is in the following verb:

Root *ἙΧ*: Pres. *ἔχω have* Fut. *ἕξω*, Deriv. *ἑκτικός*.

Generally however the breathing remains unchanged, e. g. *ἁφή, ὑφαίνω, ἧχι, ἔθεν*.

§ 19. Accumulation of Consonants.

1. From the immediate juxtaposition of consonants, there often arises a harshness, which the Greek language endeavours to avoid.

2. In general *three* consonants, or one consonant and a double letter, cannot stand together, unless either the first or the last of them is a *liquid*, or *γ* before a palatal; e. g. *πεμφθείς, σκληρός, τέγξω*. In composition, however, *κ* and *σ* at the end of the first word can remain before two other consonants; as *δύσφθαρτος, ἔκπτωσις, ἐκψύχω*. In all other cases, such a concurrence is either avoided, or one letter is dropped; as *ἐσφάλθαι* for *ἐσφάλσθαι* in the Perf. Pass. § 98. 2.

3. But the concurrence of even *two* consonants can occasion harshness; for avoiding which there are certain definite rules, that will be given in the following sections.

NOTE 1. In some rare cases the *insertion* of a third consonant serves to ease the pronunciation. When e.g. the liquid *μ* or *ν*, after dropping a vowel, comes to stand immediately before the liquid *λ* or *ρ*, the middle mute (*β*, *δ*) corresponding to the first, is inserted; e.g. from *ἡμέρα* comes *μεσημβρία mid-day*; from *μεμέλῃται* came the epic *μέμβλεται*; and *ἀνήρ* has Gen. *ἀνδρός*.

NOTE 2. Sometimes, but equally seldom, a consonant is transposed by *metathesis*, to a more convenient place. So arose the Nom. *πνύξ*, from the root *ΠΤΚΝ*, which re-appears in the oblique cases *πυκνός*, *πυκνί*, etc. (See the Table of anom. Nouns § 58.) But even without any strong motive of euphony, such transpositions, especially of the liquids, creep more or less into all languages; of some of which the cultivated language naturally avails itself, e.g. in Greek the formation of the Aor. 2, *πέρθω*, *ἔπραθον*; or on account of the metre, *κραδία* for *καρδία*; and also the reverse, *ἀταρπός* for *ἀτραπός*, *βάρδιστος* for *βράδιστος*, etc.

NOTE 3. In the ancient language two consonants more frequently stood together; one of which was afterwards dropped in the ordinary language, but was often retained by the poets, for the sake of the metre or of the more energetic sound; e.g. *πτόλεμος*, *πτόλις*, and their compounds, for *πόλεμος*, *πόλις*. Hence we also see how *χαμαί on the ground* and *χθαμαλός low* are connected.

NOTE 4. On the other hand the *σ* has a great propensity to introduce itself before other consonants; e.g. the Ionic-Attic *σμικρός* for *μικρός*; and thus arose the forms *σμίλαξ*, *σκεδάω*, *μίσγω*, *ὄπισθεν*, and others, from the more ancient *μίλαξ*, *κεδάω*, *ΜΙΓΩ* (whence *μιγείς*, etc.) *ὄπιθεν*, etc.

§ 20. *Juxtaposition of Mutes.*

1. Two mutes of *different* organs can stand together in Greek, only when the latter is a *lingual*, i.e. *τ*, *δ*, or *θ*, and the following general rule is without exception:

A smooth mute admits before it only a smooth; i.e. *τ* only *π*, *κ*.
A middle - - - - - - - - only a middle; — *δ* only *β*, *γ*.
A rough - - - - - - - - only a rough; — *θ* only *φ*, *χ*.

E.g. *ἑπτά*, *νυκτός*· *βδελυρός*, *ὕγδοος*· *ἄχθος*, *φθίνω*.

2. Hence, when in the course of formation or flexion two unlike letters come together, the first generally assumes the character of the second. E.g. by appending the terminations *τος*, *δην*, *θεις*, are formed

from *γράφω write* — *γραπτός*, *γράβδην*
from *πλέκω braid* — *πλεχθείς*.

3. When two mutes of the same kind stand together, if one of them be changed, the other must also be changed. Thus from *ἑπτά*, *ὀκτώ*, come *ἕβδομος*, *ὄγδοος*; and when of two smooth mutes the second

passes over into the rough in consequence of the accession of the Spir. asp. (§ 17. 2, 3), the first also follows it; e. g.

ἑπτα, ἡμέρα — ἑφθήμερος, of seven days,
νύκτα — νύχθ' ὅλην, all night.

4. The *κ* of the preposition *ἐκ* alone can stand before all the other mutes, and remains unchanged before them all; e. g. *ἐκθεῖναι, ἐκδοῦναι, ἐκβάλλειν, ἐκγενέσθαι, ἐκφεύγειν.* See § 26. 6.

§ 21. *Doubling of Consonants.*

1. Consonants doubled are not so frequent in the Greek as in English. The semivowels, viz. *λ, μ, ν, ρ, σ*, are oftenest doubled, and after them the *τ*.

2. The *ρ* at the beginning of a word, is always doubled in the common language, whenever in formation or composition a simple vowel comes to stand before it; e. g.

ἔῤῥεπον, ἀῤῥεπής — from *ῥέπω* with *ἐ* and *ἀ*
περίῤῥοος — from *περί* and *ῥέω*,

see § 83. § 120. 6. With diphthongs this does not take place; e. g. *εὔῤωστος*, from *εὖ* and *ῥώννυμι*.

3. The rough mutes can never be doubled; but take before them the corresponding smooth, e. g.

Σαπφώ, Βάκχος, Πιτθεύς.

Note 1. The poets, with the exception of the Attics, often double a consonant for the sake of the metre; e. g. *ὅσσον, ὅττι, ὁππότε, ἔννεπε*, for *ὅσον*, etc. So also *ὄκχος, σκύπφος*, for *ὄχος, σκύφος*. This however does not take place arbitrarily, but in certain words often, in others never (e. g. *ἔτι, ἕτερος, ἅμα, ἄνεμος*); most frequently with the semivowels. See more on this subject § 27. n. 14 sq.

Note 2. On the other hand, the same poets avail themselves, though far more rarely, of a *simple* consonant, when the common usage employs a double one; e. g. *Ἀχιλεύς, Ὀδυσεύς*, for *Ἀχιλλεύς, Ὀδυσσεύς*. In like manner they omit to double the *ρ*; e. g. *ἔρεξε* from *ῥέζω*.

§ 22. *The Double Letters.*

1. When the letters *β, π, φ*, and *γ, κ, χ*, come to stand before *σ*, they pass over with it into the kindred double letters *ψ* or *ξ*. E. g. by appending the future ending *σω* are formed from

λείπω λείψω, γράφω γράψω
λέγω λέξω, στείχω στείξω,

and with the ending of the Dat. Plur. *σι, σιν*, are formed from

Ἄραβες Ἄραψι, κόρακες κόραξιν.

2. Here also the preposition *ἐκ* constitutes an exception; e. g. *ἐκσώζω*, see § 26. 6.

Note 1. We must by no means suppose, that the *ψ* when it thus stands for *βσ* and *φσ*, and the *ξ* when it stands for *γσ* and *χσ*, are always to be

pronounced the first like *bs* or *fs*, and the latter like *gs* or *chs*. If this were so, the double letters were but a poor invention. The true state of the case is, that before σ, the letters γ and χ were changed into κ, and β and φ into π; and then were written together with the σ in ξ and ψ. An evident proof of this is a comparison of the Lat. *scribo, scripsi.*

NOTE 2. The ζ is also a double letter, and stands originally for σδ (§ 3); but in the ordinary course of flexion and formation, the cases where it is written instead of these letters, occur for the most part only in some local adverbs, which are formed by appending the syllable δε, as Ἀθήναζε for -ασδε. (§ 116.)

§ 23. *Consonants before μ.*

1. Before μ in the middle of words, the *labials* (β, π, φ) are always changed into μ; e. g. in the Perf. Pass. and in derivative words:

λείπω λέλειμ-μαι
τρίβω τρίμ-μα, γράφω γραμ-μή.

2. The *palatals* and *linguals* are often changed before μ, viz. κ and χ into γ, e. g.

πλέκω πλέγ-μα, τεύχω τέτυγ-μαι,

and δ, θ, τ, ζ, into σ, e. g.

ᾄδω ᾆσ-μα, πείθω πέπεισ-μαι, ψηφίζω ψήφισ-μα.

NOTE. In the formation of words generally, the palatals and linguals are nevertheless sometimes found unchanged before μ, e. g. ἀκμή, ἔχμα, ἴδμων, κευθμών, πότμος; other examples are peculiar to the dialects, e. g. from ὄζω (ΟΔΩ) comes the Ion. ὀδμή, commonly ὀσμή.

§ 24. *The Linguals.*

1. The linguals δ, θ, τ, ζ, can stand only before the liquids λ, ν, ρ. Before μ they are commonly changed into σ (§ 23).

2. Before other linguals they are changed into σ, e. g.

ἴδω ἴσ-θην, πείθω πεισ-τέον.

3. Before σ they are dropped, e. g.

ᾄδω ᾄ-σω, πείθω πεί-σω, σώματα σώμα-σι,
φράζω φρά-σις.

NOTE. For the changes of τ in the abbreviations of κατά, see § 117. n. 2.

§ 25. *The Consonant ν.*

1. The ν generally remains unchanged before δ, θ, and τ. Before the labials (β, π, φ, μ) it is changed into μ; and before the palatals (γ, κ, χ), into γ with the sound of *ng*. E. g. in compounds with σύν and ἐν,

συμπάσχω, ἐμβαίνω, συμφέρω, ἔμψυχος
ἐγκαλῶ, συγγενής, ἐγχειρίζω, ἐγξέω.

NOTE 1. In appending the *enclitics* (§ 14. n. 2) an exception is made for the sake of distinction, but only in writing; e. g. τόνγε, ὅνπερ.

2. Before the liquids λ, μ, ρ, the ν is assimilated, i. e. changed into the same letter, e. g.

συλλέγω, ἐλλείπω, ἐμμένω, συῤῥάπτω.

But the preposition ἐν remains commonly unchanged before ρ, as ἐν-ῥάπτω.

3. Before σ and ζ the ν in *composition* is sometimes retained, sometimes changed into σ, and sometimes dropped (see note 2); in *flexion* ν is commonly dropped before σ, e. g. in the Dat. Plur.

δαίμον-ες δαίμο-σι· μῆν-ες μη-σίν.

4. When after the ν a δ, θ, or τ has also been dropped before the σ (§ 24), the short vowel becomes long, e. g.

πάντ-ες πᾶ-σι, τύψαντες τύψᾶσι (§ 46);

in order to which, ε passes over into ει, and ο into ου, e. g.

σπένδ-ω, Fut. σπεί-σω· ἑκόντ-ες, Dat. ἑκοῦ-σιν.

Note 2. Exceptions to these rules, such as πέφανσαι (2 Perf. Pass. from φαίνω), πέπανσις, ἔλμινς, are uncommon, and are easily learned in practice.

Note 3. Before σ and ζ the preposition ἐν remains always unchanged; e. g. ἐνσείω. — Σύν and πάλιν before σ alone, change their ν into σ, as συσσιτία, παλίσσυτος; when, however, σ is followed by another consonant, and also before ζ, σύν drops its ν, as σύστημα, συσκιάζω, συζυγία; but πάλιν commonly retains it, as παλίνσκιος. — Ἄγαν, except where a doubling or assimilation takes place (as ἀγάννιφος, ἀγάῤῥοος), every where drops the ν, as ἀγασθενής, ἀγάκλυτος.

Note 4. By the ancients, the ν at the end of words was also pronounced according to the principles of this section, when the following word began with a consonant; especially in the article and in prepositions. E. g. τὸν βωμόν, ἐν πυρί, σὺν καρπῷ, were pronounced thus: τομ-βωμόν, ἐμπυρί, συγκαρπῷ. In old inscriptions, which do not separate the words, such instances are also thus written.

§ 26. Moveable Final Letters.*

1. Certain words and terminations have a double form, with and without a final consonant. The first is commonly used before a vowel, the latter before a consonant.

2. Here belongs particularly the

moveable ν

called in Greek ν ἐφελκυστικόν†

* These are called *moveable*, not because they are simply audible, as the term implies in Hebrew grammar; but because they may be added to certain words, or removed from them, at pleasure, in certain circumstances; and in distinction from *fixed* letters, which cannot be thus removed. Comp. § 87. n. 2 and 5. *b*.—Tr.

† So called because it was supposed that this ν did not strictly belong to the termination, but was appended to the final vowel merely to avoid a hiatus; see n. 2.

which the Dat. Plur. in *σιν*, and in verbs all third persons in *εν* and *ιν*, can cast off or retain; e. g.

πᾶσιν εἶπεν αὐτό, πᾶσι γὰρ εἶπε τοῦτο
ἔτυψεν ἐμέ, ἔτυψε σέ
λέγουσιν αὐτό, λέγουσι τοῦτο
τίθησιν ὑπὸ—, τίθησι κατὰ—.

3. A similar *ν* is also found in the following words and forms, viz. the local ending *σιν* (derived from the Dat. Plur.), e. g. *Ὀλυμπίασιν* (§ 116. 3); the epic termination *φιν* (§ 56. n. 9); the numeral *εἴκοσιν*, where, however, the form without *ν* can also stand before vowels; the adverbs *πέρυσιν* and *νόσφιν*; the enclitic particles *κέν* and *νύν* (§ 14); and sometimes the *ι* demonstrative (§ 80. n. 3).

4. Of the same character is the *ς* in *οὕτως, οὕτω;* and also in *μέχρις, ἄχρις;* except that the two last often stand without *ς* before a vowel.

NOTE 1. The Ionics omit the *ν* also before a vowel. On the other hand, it is used not only by the poets even *before a consonant* in order to make a position, but it was also frequently employed in this manner in the Attic prose, in order to give energy to the tone. Besides these cases, it stands also in correct editions, without reference to any following word, at the end of sections and books; in short everywhere, wherever the discourse is not immediately connected with something following.*

NOTE 2. This last circumstance shews clearly, that this *ν* is not, as is generally supposed, merely an invention for the sake of euphony; but that this, as well as the other final letters of the kind, certainly belonged to the ancient formation, and was first dropped before consonants, as the language became softer. Hence there are also other forms, which cast off their final letters among the Ionics, or for the sake of metre; as the adverbial terminations *θεν* and *κις*, e. g. *ἄλλοθε* for *ἄλλοθεν, πολλάκι* for *πολλάκις, ἀτρέμα* and *ἀτρέμας*.—Exactly similar to the moveable *ν* is also the *ν* in composition with *α* privative, e. g. *ἀναίτιος* (§ 120, 5).

5. The particle *οὐ not, no,* takes before a consonant a final *κ*, and consequently, before the rough breathing, a final *χ*, e. g.

οὐ πάρεστιν, οὐκ ἔνεστιν, οὐχ ὕπεστιν.

When however this particle stands at the end of a clause, or where there is a pause in the sense, the *κ* falls away; e. g. *τοῦτο δ' οὔ*, "but this not." *Οὔ. ἀλλ' ὅταν —*, "no: but when —."

6. The preposition *ἐξ out of,* has this form only before vowels and before a pause; e. g.

ἐξ ἐμοῦ, ἐξ ὅτου, κακῶν ἔξ.

* For metrical reasons the *ν* is also written at the end of most kinds of verse, although the next verse begins with a consonant.

Before all consonants the ς of the double letter ξ (κς) falls away, and the κ remains; e. g.

ἐκ τούτου, ἐκ θαλάσσης, ἐκ γῆς.

This κ remains unchanged, at least in the written language, also in composition; where it forms the exceptions mentioned in § 20. 4. § 22. 2.

NOTE 3. That the two words οὐκ and ἐκ terminate in κ, forms no real exception to the rule in § 4. 4. Both these words belong, as their being without tone shews, to those particles which connect themselves so closely with the following word, as to be separated from it only by the understanding, and not by the ear. Hence before a pause, the one casts off its κ, and the other assumes the fuller form in ξ.

§ 27. MUTATIONS OF THE VOWELS.

1. The vowels are changed in Greek, as in all other languages, without these changes being subject to any fixed universal law. In flexion and in the nearest derivatives, when the original vowel or diphthong is exchanged for another, this latter may be called the *cognate* vowel or sound, (Germ. *Umlaut*); meaning simply the corresponding vowel or diphthong, into which that of the ground-form is changed. E. g. τρέπω *I turn*, ἔτραπον *I turned*, τρόπος *turn*, *trope*, where the α and ο in the latter words are the *cognates* of ε in the first word.

2. To the change of vowels belongs also the *lengthening* and *shortening* of a sound; which, however, are generally connected with some other change. Thus, when from any cause the sounds ε and ο are lengthened, they seldom pass into η and ω, but are changed as follows:

ε into ει, ο into ου.

Comp. § 25. 4. § 28. 3. *b*.

3. All these changes and differences of the vowels constitute another principal part of the peculiarities of the *dialects;* of which the following notes give a general view. Comp. § 16. 3.

NOTES.

1. The Ionics are particularly wont to prolong in the above manner the ε and ο of the other dialects, chiefly however when these sounds are followed by the semi-vowels; e. g. ξεῖνος, εἵνεκα, ὑπειρ, for ξένος *strange*, ἕνεκα *on account of*, ὑπὲρ *over*; νοῦσος, οὔνομα, πουλύς, κούρη, for νόσος *disease*, ὄνομα *name*, πολύς *much*, κόρη *maid*;—or else when the ε is followed by another vowel, e. g. λείων for λέων, σπείος for σπέος *cave*, χρύσειος for χρύσεος *golden*. Of these licenses the poets also availed themselves, especially the epic. But here too the same caution holds good, as above in the doubling of consonants (§ 21. n. 1); for the change in question was never admitted in many words, e. g. in πόλις, ὄνος, μένος, περί, etc.

2. When ᾰ and ο before a vowel are lengthened by the Ionics, they pass over into αι and οι, e. g. ἀετός *eagle*, ἀεί *always*, Ion. αἰετός, αἰεί· πόα *grass*, Ion. ποίη.—From this usage are to be explained the epic forms Ἀχαιικός for Ἀχαϊκός, ὁμοίιος for ὁμοῖος, and the Duals in οιιν for οιν. In the two latter forms, the probable ancient form οϊ became sometimes οιι, more commonly οι.

3. In other instances the Dorics, Ionics, and poets take the directly opposite course, and write e. g. ἔδεξε for ἔδειξε (from δείκνυμι), μέζων, κρέσσων, χερός (G. of χείρ), for μείζων, etc.—For βούλεσθαι stands the antique βόλεσθαι (§ 4. n. 3); and for the Acc. in ους, the Dor. ος (see Dec. 2).

4. Elsewhere the Ionics and Æolics often have ω for ο and ου, and before σ also οι for ου. E. g. κῶρος for κόρος or κοῦρος *boy*, δῶλος for δοῦλος *slave*, ὦν (also Ion.) for οὖν, Μῶσα and Μοῖσα for Μοῦσα, ἀκοίσω for ἀκούσω from ἀκούω.

5. The η in Greek words has arisen in most cases from the α, which predominated in the more ancient language, and remained afterwards the characteristic vowel of the Dorics; who instead of η commonly had α long; e. g. ἁμέρα for ἡμέρα *day*, φάμα for φήμη *rumor*, στᾶναι for στῆναι. The same takes place also in the solemn poetry of the choruses. Comp. § 1. 2, 13.

6. When, on the contrary, the Ionics in some single instances change η into α, this α is *short*, as in ἀρᾰρυῖα for ἀρηρυῖα, τεθαλυῖα, etc. Hence in the Ionic forms λέλασμαι from λήθω, μεσαμβρία for μεσημβρία, the α must not be lengthened in pronunciation, as in the Doric.

7. Otherwise the Ionics prefer throughout the η, and commonly use it instead of long α; e. g. ἡμέρη, σοφίη, for -α, ἠήρ, ἠέρος for ἀήρ, ἀέρος; ἰητρός, θώρηξ, for ἰατρός *physician*, θώραξ Gen. ᾱκος *breast-plate*; πρήσσω, πρῆγμα, for πράσσω, πρᾶγμα.—Hence also νηῦς, γρηῦς, for ναῦς, γραῦς; and even ῃ for αι in the Dat. Plur. (in ῃς, ῃσι) of Dec. I.

8. For ε the Ionics employ η only in some cases of flexion (as βασιλῆα), and in the diphthong ει, which they often resolve into ηϊ; e. g. κληΐς for κλείς, ἀγγήϊον for ἀγγεῖον, βασιληΐη for βασιλεία (§ 28. n. 3).—The Dorics for ει before a vowel have ῃ; e. g. σαμῇον for σημεῖον.

9. In other instances the Ionics change α before a liquid or a vowel into ε; e. g. τέσσερες for τέσσαρες *four*, ἔρσην for ἄρσην *male*, ὕελος for ὕαλος *glass*, μνέα for μνάα *mina*, and in the verbs in άω (§ 105. n. 8). In other instances, on the contrary, ε is exchanged for α, as τράπω, τάμνω, for τρέπω, τέμνω; μέγαθος for μέγεθος.

10. A particular Ionic-Attic usage is, that when long α stands before ο, the former is changed into ε, and the latter into ω; e. g. for λᾱός *people*, νᾱός *temple*, we find Att. λεώς, νεώς; for χράομαι (*I use*) Ion. χρέωμαι; and thus is explained the Ionic Genitive in εω, from the antique form in αο, see Dec. I.*

11. The Ionics change αυ into ωυ (not ωῦ) in the compounds with αὐτός, and in the words θαῦμα *wonder* (θαυμάζω etc.) and τραῦμα *wound*; as

* This change takes place also in the adj. ἵλεως, ων, for ἵλᾱος, ον; in the Gen. νέως for νᾱός from ναῦς; and in several proper names in ᾱος, as Μενέλαος, Ἀμφιάραος, or -εως; but not in those in ᾰος, as Οἰνόμαος.

ἐμεωυτόν, ἑωυτόν (§ 74. 3), *θωῦμα, τρωῦμα.* The simple *αὐτός* remains unchanged among the genuine Ionics; and *ὠὐτός* stands merely for *ὁ αὐτός.* (§ 29. n. 6.)

12. Examples of other vowel-changes are: *πάρδαλις*, Dor. *πόρδαλις*;—*ὄνομα*, Æol. *ὄννυμα*;—*ἰστίη* Ion. for *ἑστία hearth.*

NOTES *on the Lengthening of Syllables generally.*
(With reference to §§ 21 and 27.)

13. The mere poetic lengthening of *ε* and *ο* takes place commonly in the Ionic manner by means of *ει* and *ου* (note 1); very rarely is *ο* changed to *ω*, as *δύω, Διώνυσος*, for *δύο, Διόνυσος.*—Whenever *α, ι, υ*, are short in the ordinary language, but are long in the old or poetic dialect, (e. g. *Ἰλίου* with the middle syllable long, *ἀνήρ* with long *α*, etc.) this does not appear in the written language; except sometimes in the accent, as in *ἶσος* for *ἴσος.*

14. In the ancient written language, moreover, no mode of prolonging a syllable was made visible; inasmuch as on the one hand, the letters *ε* and *ο* stood also for *η* and *ει, ω* and *ου*; and on the other, the consonants were not written double (§ 21. 1). In later times also the usage remained variable; till at last the Grammarians by degrees settled it, at least for the ordinary language.

15. The Grammarians also introduced into the works of the ancient poets, the mode of marking the metrical prolongation of a syllable, by doubling the consonants, or by long vowels and diphthongs. But here also the usage was never entirely settled. Very often such words were written wholly in the former usual manner; and the correct metrical pronunciation was left to the intelligent reader.* Of this there are still in the poets, as they have come down to us, many remains; thus *ὀλοῇσι* (Il. *α*, 342. *χ*, 5) has the second syllable long, and also *διεμοιρᾶτο* (Od. *ξ*, 434); just as we sometimes find written e. g. *ἔμμαθεν.* And when the epic poets make the first syllable long in *Ἀπόλλωνος, ἀπονέεσθαι, συνεχές, ὄφις*, it is doubtful whether this was done by lengthening the vowel, or by doubling the consonant.

16. In modern times, many have endeavoured to restore the ancient usage of not doubling the consonants in writing. This has been done however in a very unsettled and indefinite manner; and hence the learner must be put upon his guard, in order that he may not be led into error, when he finds sometimes *ἀπολλήγειν* and sometimes *ἀπολήγειν* with the same quantity; and sees, in many editions, the consonant in some words doubled, in others not.

17. Not unfrequently however a consonant is doubled even after a long vowel, e. g. *μᾶλλον, ἧσσων, ἧττων, Κνωσσός, Ἴμηττός, λεύσσω, κρείσσων, κρείττων;* and the same is also the case in *πρᾶσσω* (Ion. *πρήσσω*), *Παρνασσός* (Ion. *Παρνησσός*), *κνῖσσα, Κηφισσός*, in which the vowel is to be pronounced long. Here also several editors prefer in the proper names the ancient orthography, and write *Κνωσός, Παρνησός, κνῖσα, Κηφισός*, etc. The names of places in *-οῦσσα* have arisen out of *-όεσσα*; thus *Σκοτοῦσσα,*

* The same usage as to orthography, in the opposite case of shortening a long vowel, see in § 7. n. 2.

Πιθηκοῦσσαι, Ἀργινοῦσσαι, etc. But *Συράκουσαι, -ούσιος*, with the short form *Συρακόσιος*, were already used in the ancient language. See *Ausf. Sprachl.* Zus. zu § 21. A. 9.

§ 28. Contraction.

1. A vowel immediately preceded by another vowel in the same word, is called *pure*, and is said to have a *pure* sound, i. e. a sound not ushered in by a consonant. More particularly, the *endings* which begin with a vowel, as *α, ος, ω*, etc. are called *pure*, whenever they are preceded by a vowel; as in *σοφία, διπλόος, φιλέω*.

2. The characteristic difference between the Ionic and Attic dialects is, that the former prefers in most cases the *concurrence of vowels*; while the latter mostly avoids it. (See however notes 1 and 5.)

3. The usual methods of avoiding a concurrence are:

1) *Elision*, where one vowel is dropped and the other remains unchanged. This takes place chiefly in the contact of two separate words, and in composition; see §§ 29 and 120.

2) *Contraction*, where two or more vowels are drawn together into *one combined long* sound. This takes place according to the following principles:

a. Two vowels form in themselves a *diphthong*. In this way arise

ει and *οι* out of *εϊ* and *οϊ*, e. g. *τείχεϊ τείχει, αἰδόϊ αἰδοῖ*. (§ 49.)

The other proper diphthongs cannot well be formed in this manner; but the *improper* ones readily, as

α, η, ω, out of *αϊ, ηϊ, ωϊ*, e. g. *γήραϊ γήρᾳ* (§ 54), *Θρήϊσσα Θρῇσσα, λώϊστος λῷστος* (§ 68).

b. Two vowels pass over into a *kindred* long sound, commonly so that there arise the following, viz.

η out of *εα* — *τείχεα τείχη, κέαρ κῆρ heart*
ει out of *εε* — *ποίεε ποίει, ῥέεθρον ῥεῖθρον stream*

ω out of
- *αο* and *αου* — *τιμάομεν τιμῶμεν, τιμάου τιμῷ*
- *οα* and *οη* — *αἰδόα αἰδῶ, μισθόητε μισθῶτε*

ου out of
- *οο* — *πλόος πλοῦς, μισθόομεν μισθοῦμεν*
- *οε* — *ἐμίσθοε ἐμίσθου*
- *εο* — *τείχεος τείχους, ποιέομεν ποιοῦμεν*.

c. The doubtful vowels *α, ι, υ*, when *short*, swallow up the following vowel, and thereby become *long*, e. g.

Ion. *ἄεθλος* (*α* short) Att. *ἆθλος, struggle; τίμαε τίμα*
Plur. *Χίιος Χῖος* (*one from Χίος*); Dat. *Ἴφιι Ἴφι*
ἰχθύες and *ἰχθύας* (*υ* short) *ἰχθῦς*, from Sing. *ἰχθύς*.

d. A *long* sound swallows up a vowel either before or after it, without further change. This takes place particularly with

α, ε, ο

before and after every kindred long sound, and *before* the *ω*; e. g.

φιλέω φιλῶ, τιμήεντος τιμῆντος, τιμάω τιμῶ, Ποσειδάων (long *α*) *Ποσειδῶν, λᾶας λᾶς stone, μισθόουσι μισθοῦσι, πλόοι πλοῖ.*

4. When a diphthong with *ι* (the improper ones included) is to be contracted with a preceding vowel, the contraction of the two first vowels takes place according to the above rules, and the *ι* is either subscribed, e. g.

τύπτ-εαι τύπτ-ῃ (§ 103. n. III.)
ἀεί-δω ᾄ-δω, ἀοι-δή ᾠ-δή.
τιμ-άει and *τιμ-άῃ* — *τιμ-ᾷ*

or else falls away, if the new sound does not admit the *ι* subscript, e. g.

μισθ-όειν μισθ-οῦν, Ὀπόεις Ὀποῦς. (§ 41. n. 5.)

NOTE 1. What is said above includes only regular and analogical contraction. Various exceptions and peculiarities occur below under the declensions and conjugations; and for the contraction of two words, or crasis, see § 29.—Moreover contraction does not take place even among the Attics, in all cases, where according to the preceding rules it could occur; as will be seen below and also from observation.

NOTE 2. On the other hand the Ionics, as above remarked, commonly neglect the contraction, and often resolve a long sound into its constituent parts, which had long fallen out of use among the other Greeks; e. g. 2 pers. Pass. *τύπτεαι* for *τύπτῃ*; so even *φιλέεαι, ἐπαινέεαι,* etc. for *φιλέῃ,* etc. which is commonly again contracted, *φιλῇ.* (Att. *τύπτει, φιλεῖ,* according to § 103. n. III. 3.)—The Doric dialect has many of these resolved forms, in common with the Ionic.

NOTE 3. From the same propensity of the Ionics, comes also in the epic language the so frequent *resolution* or *separation of the diphthongs* in certain words; e. g. *παΐς* for *παῖς, ὄϊομαι, ἐΰτροχος,* as also *ἀγγήϊον* for *ἀγγεῖον,* etc.—likewise the resolution into a *double* sound, or rather the doubling of a vowel sound (§ 105. n. 10); e. g. *φάανθεν, κρήηνον,* for *φάνθεν, κρῆνον*; and the Ionic *insertion* of *ε*; e. g. *ἠέ* for *ἤ, ἠέλιος* for *ἥλιος, ἐείκοσι* for *εἴκοσι,* and so *ἀδελφεός, τουτέου,* etc.*

NOTE 4. Sometimes the Ionics even promote the concurrence of vowels by *dropping a consonant*; e. g. *τέρας* for *τέρατος* (§ 54). Comp. *τύπτεαι* etc. in § 103. n. III.

* Here it must be borne in mind, that although grammatical theory is wont to represent this as separation and insertion, in reference to the common form, yet that this common form itself may just as well be only a form originally contracted from the separate form, and in most cases actually is so. This can be shown in many instances, e. g. in *εὐ-* for *ἐϋ-* from *ἐϋς,* since *εὖς* does not exist; and it is especially probable in respect to the cases of resolution, because these are found only in a very limited number of forms.

NOTE 5. There are also cases where the Ionics contract, and the Attics do not; e. g. Ion. *ἱρός* with long *ι*, for *ἱερός*. The Ionics have also in common with the Dorics a peculiar contraction of *εο* into *ευ*, e. g. *πλεῦνες* for *πλέονες*, *ποι-εύμενος* from *ποι-εόμενος*, for which the common contraction is *-ούμενος*.—Finally it is to be observed, that the Ionic of the ancient *epic*, employs contraction much oftener than the later Ionic prose.

NOTE 6. The ancients often wrote out the vowels in full, and left the contraction to the pronunciation. This usage, called *Synizesis* (*συνίζησις*), has in many cases been retained in the works of the ancient poets, especially the epic; e. g. Il. *λ*, 282 *Ἄφρεον δὲ στήθεα*, where the two endings *φρεον* and *θεα* are to be pronounced as one syllable, thus, *ἄφρευν δὲ στήθη*: so *θ*, 763 *χάλκεον* (pron. *ουν*) *δέ οἱ ἦτορ*.* The same occurs among the Attics very often in *θεός*, *θεόν*, which otherwise is never contracted, and in some proper names, as *Νεοπτόλεμος*. For *ἑώρακα*, see *ὁράω* in the Tab. of anom. Verbs.—For the Synizesis between two words, see § 29. n. 11.

NOTE 7. The contraction above pointed out in *d*, (*φιλέω φιλῶ* etc.) could be considered as *elision*, or merely a dropping of the *ε*. But it is more correct to include under this name only those instances, where this is done without any purpose of forming a new combined sound. In the middle of words, a vowel is thus dropped (except in compounds, as *ἐπάγω* for *ἐπι-άγω*) mostly only in some Ionic elisions, as *φοβέο* for *φοβέεο* (§ 105. n. 7). In the cases first in question, however, there was evidently a purpose of producing a new combined sound, as is proved by the analogy of other examples, (*φιλεῖς*, *φιλοῦμεν*,) and by the circumflex wherever it is written; only the long sound already existing was adopted, or rather was retained, to represent this new sound.

NOTES ON ACCENT AND QUANTITY.

NOTE 8. When neither of the two syllables to be contracted has the tone, the contracted one does not take it, e. g. *περίπλοος*, *ἐτίμαον*, contr. *περίπλους*, *ἐτίμων*.

NOTE 9. If however one of the original syllables has the tone, it then remains also upon the contracted one; and if this be a penult or an antepenult syllable, the accent is determined according to the general rules (§§ 10, 11). If it be a *final* syllable, it takes the circumflex, as *νόος νοῦς*, *φιλέω φιλῶ*; unless the original form had the acute upon the last syllable, which seldom occurs, and then the acute remains; e. g. *ἐάν* — *ἤν*, *ἑσταός* — *ἑστώς*, *δαΐς* — *δάς*. Both these cases are founded on the theory in § 9. 3; and exceptions to either are rare; see e. g. the Acc. in *ώ*, § 49.

NOTE 10. In some few contractions usage has shifted the accent; e. g. *ἄεργος* — *ἀργός* (§ 120. n. 10), *δελέατος* — *δέλητος* etc. (§ 41. n. 7), *χρύσεος* — *χρυσοῦς* etc. (§ 60. 6). See also the oblique cases of *περίπλους*, etc. § 36. note.

NOTE 11. Although every contracted syllable is in its very nature long, yet in some forms of declension which end in a contracted *α* or *ι*, the

* So also the Gen. in *εως*, e. g. *Θησέως* in two syllables; the Ion. Gen. in *εω*, e. g. *Πηλείδεω* in three syllables.—TR.

pronunciation has so obscured these long sounds, that they are sometimes found *short*. So especially the Neut. Pl. in *α*, e. g. *τὰ γέρα* (§ 54. n. 3) and some Datives, as *Κλέοβι* from *Κλέοβις*, G. *ιος*, (in Herodotus,) with which also *δαΐ* (*ῐ*) and some similar epic forms are to be compared (§ 56. n. 5). That however some of these cases may be considered as an *elision* of the first vowel, is apparent from § 53. n. 2, 3.

§ 29. Hiatus.—Crasis.

1. When of two successive words the first ends, and the second begins, with a vowel, the breathing (*spiritus*) which is heard between them, whether rough or smooth, produces an effect called *Hiatus*. This hiatus between two words was more unpleasant to the ear, at least to the Attic ear, than a concurrence of vowels in the middle of a word. It was therefore rarely allowed in poetry; in Attic poets almost never. In prose also, the Ionic excepted, its frequent recurrence was avoided.

Note 1. The Attic verse permitted the hiatus for the most part only after the interrogative *τί*, the particles *ὅτι* and *περί*, and in the phrases *οὐδὲ εἷς*, *μηδὲ εἷς* (§ 70. 1), *εὖ οἶδα*, etc.

2. The natural means of avoiding the hiatus is by uniting both syllables into one.* This takes place in two ways: (1) by *elision* with the *apostrophe* (§ 30); and (2) by contracting both syllables into one combined sound, or *Crasis*. This last is found, especially in prose, only in a small number of examples, which are given in the following notes.

Note 2. In *crasis* there are three things to be particularly observed.

a) Every crasis makes a *long* syllable (§ 7. 7). In this way several cases of crasis are distinguished from an *elision* by apostrophe; e. g. *τᾱληθές*, *κᾱρετή*, for *τὸ ἀλ.* *καὶ ἀρ.* with short *α*. Hence such instances as *τἀνδρός* must be pronounced long; and *τἆλλα* (for *τὰ ἄλλα*) must be written with the circumflex; which however is denied by some, who therefore write *τἄλλα*. For the sake of uniformity, other instances like *ταὐτό*, *ταὐτά*, (for *τὸ αὐτό*, *τὰ αὐτά*,) must also be referred to crasis; comp. § 28. n. 7.

b) The iota subscript is written in a crasis, only when in the original syllables an *ι* occupied the last place; thus in *κᾆτα* from *καὶ εἶτα*, but not in *κἄν* for *καὶ ἄν*.†

c) Over a crasis is commonly written the sign ᾽_, called *coronis* (*κορωνίς*).

Note 3. The crasis occurs most frequently in the article, e. g.

οὐκ, *οὐπὶ*, for *ὁ ἐκ*, *ὁ ἐπὶ*
τοὐναντίον, *τοὖπος*, for *τὸ ἐναντίον*, *τὸ ἔπος*
τοὔνομα for *τὸ ὄνομα*

* That the moveable *ν* is not to be regarded as a means of avoiding the hiatus, appears from § 26. n. 2.

† Some however unnecessarily deviate from this rule, for the sake of avoiding ambiguity, and write *κᾆν*, *κᾆπειτα*, etc.

τἀμά, τἀπὶ, for τὰ ἐμά, τὰ ἐπὶ
τἀγαθά, τἄλλα, for τὰ ἀγαθά, τὰ ἄλλα } with long ᾱ, see α above.
τἀληθές, τἄδικον, for τὸ ἀλ. τὸ ἄδ.
ὠπαιτῶν, ὦνήρ, for ὁ ἀπαιτῶν, ὁ ἀνήρ.*

Similar to these are the less frequent cases of crasis in the neut. of the postpositive article or relative pronoun (§ 75), e. g.

ἅδοξε for ἃ ἔδοξε, ἅν for ἃ ἄν, etc.

NOTE 4. Less easy to be distinguished are such cases of crasis, when the contraction swallows up the diphthongs; e. g.

οὑμοί for οἱ ἐμοί
ὡπαντῶντες for οἱ ἀπαντῶντες
τἀνδρός, τἀνδρί, for τοῦ ἀνδρός, τῷ ἀνδρί (see note 2. *a*); and so also ταὐτοῦ, ταὐτῷ (§ 74), ἀπὸ ταὐτομάτου, etc.

or which assume a ϑ because of the rough breathing (§ 17. n. 2), e. g.

ϑοἰμάτιον Pl. ϑαἰμάτια, for τὸ ἱμ. τὰ ἱμ.
ϑἠμετέρου for τοῦ ἡμετέρου.

NOTE 5. With ἕτερος the vowels of the article are commonly contracted into ᾱ; which comes from the antique and Doric form ἄτερος (ᾰ) for ἕτερος; thus

ἄτερος, ἄτεροι, for ὁ ἕτερος, οἱ ἕτεροι
ϑατέρου, ϑατέρῳ, ϑάτερα, for τοῦ, τῷ, τὰ ἑτ.

NOTE 6. The Ionics also have the crasis, but always contract ο and α into ω; e. g. τὤγαλμα, τὠληϑές, τὼπὸ τούτου for τὸ ἀπὸ τούτου. They change also the spiritus *asper* into the *lenis*, e. g.

ὥριστος for ὁ ἅριστος — ὦλλοι for οἱ ἄλλοι.

So also ωὐτός, τωὐτό, for ὁ αὐτός, τὸ αὐτό (ταὐτό).

NOTE 7. The conjunction *καί* also makes often a crasis, e. g.

κἄν for καὶ ἐν, — κἄν for καὶ ἄν and καὶ ἐάν
κἄπειτα, κἀκεῖνος, κἀγώ, for καὶ ἔπειτα etc. (see note 2. *b*.)
κᾆτα for καὶ εἶτα
κᾀρετή, κἶσος, for καὶ ἀρετή, καὶ ἴσος
κᾠνος, κᾠκία, for καὶ οἶνος, καὶ οἰκία
χἄτερος for καὶ ἕτερος, — χὠ for καὶ ὁ —.

Other long syllables remain unchanged, as

κεἰ, κοὐ, κεὐ–, for καὶ εἰ, οὐ, εὐ–, κεἶχον for καὶ εἶχον.

The Ionics and Dorics use η for ᾱ, e. g. κἦν, κἤπειτα.

NOTE 8. The particles τοί, μέντοι, ἦτοι, also make with ἄν and ἄρα a long α, and must therefore be written as crasis, τἄν, τᾶρα, μεντἄν. Very

* According to a critical theory which is not to be rejected, the only ordinary contraction of ὁ with α among the Attics was into long ᾱ, e. g. ἀνήρ (pron. *hānēr*); at least in the more common instances, as ἀνήρ, ἄνθρωπος, ἀδελφός, etc. It is assumed, that in all cases, where in our copies only ἀνήρ stands, and the sense seems to require the article, it should be written ἀνήρ; and this is done in most of the recent editions. But this rule is not entirely certain, because the article is often omitted before ἀνήρ, ἄνδρα; see Heindorf ad Plat. Phaedo. 108.

often however we find τ᾽ ἄν, τ᾽ ἆρα or τ᾽ ἄρα etc. where τοί (τ᾽) must not be confounded with τέ.

NOTE 9. Among the many other cases of crasis, which must for the most part be left to observation, we adduce only the following:

ἐγᾦμαι, ἐγᾦδα, for ἐγὼ οἶμαι, οἶδα
μοὔστιν, μοὔδωκεν, etc. for μοί ἐστιν, ἔδωκεν
προύργου, προὐλίγου, for πρὸ ἔργου, ὀλίγου.

NOTE 10. To crasis must also be referred all those instances, where the initial vowel of a word is swallowed up by a preceding long vowel or diphthong, e. g.

οὕνεκα for οὗ ἕνεκα
ὁθούνεκα for ὅτου ἕνεκα (comp. note 4), which is very often incorrectly written ὅθ᾽ οὕνεκα
ὦνθρωπε, ὦνερ, ὦναξ, for ὦ ἄνθρωπε, ἄνερ, ἄναξ.

To avoid ambiguity, however, most cases of this kind are written as elisions, and marked with the apostrophe, e. g.

ὦ ᾽γαθέ (ἀγαθέ) — τῇ ᾽ρημίᾳ (ἐρημίᾳ)
ποῦ ᾽στιν (ἐστιν) — ἐγὼ ᾽ν τοῖς (ἐν).*

NOTE 11. Many other contractions were never expressed in writing, but left, as cases of *synizesis* (§ 28. n. 6), to the pronunciation, which however it is not always easy for us to determine; e. g. ἐπεὶ οὐ as an iambus (Soph. Philoct. 446); μὴ οὐ in Attic poetry always as one syllable. So also in Homer, Il. ε, 446 ἣ εἰσόκεν as a Dactyl; Il. ϱ, 89 — ἀσβέ- | στῳ οὐδ᾽ νἱ- | όν —.

§ 30. Apostrophe.

1. In Greek, as in other languages, a short vowel at the end of a word is removed by *elision* before another vowel, and then an apostrophe ᾽ is set over the empty place, e. g.

ἐπ᾽ ἐμοῦ for ἐπὶ ἐμοῦ.

When the following word has the rough breathing, and the elided vowel was preceded by a smooth mute, this latter becomes rough (§ 17. 3); e. g.

ἀφ᾽ οὗ for ἀπὸ οὗ.

2. In prose there are certain words of frequent occurrence, which most commonly suffer elision, especially ἀλλὰ, ἄρα and ἆρα, ἀνὰ, διὰ, κατὰ, μετὰ, παρὰ, ἀπὸ, ὑπὸ, ἀμφὶ, ἀντὶ, ἐπὶ, δέ, τέ, γέ; also frequent combinations like νὴ Δία (νὴ Δί᾽), πάντ᾽ ἄν for πάντα ἄν, and the

* That all these are real cases of crasis, just as φιλέω φιλῶ is a real contraction, is shewn by the analogy of many acknowledged instances, as ἄδοξε, τἀπί, θἠτέρᾳ (τῇ ἑτέρᾳ); and by the circumstance that such an elision is *never* found after a *short* vowel.—This plainer mode of writing such instances of crasis often has difficulty; especially when the syllable that has been swallowed up, had the accent, which we then often find written over the empty place, e. g. εἰ μὴ ᾽χοιμι (ἔχοιμι). All such cases, as well as those above, must be regarded as if written μἠχοιμι, τἠρημίᾳ, etc.

like. In other cases elision occurs less frequently; least of all in Ionic prose. The poets, on the other hand, avail themselves of this freedom in respect to most of the short vowels. The only limitation is, that short *υ*, monosyllables in *α, ι, ο,* (the epic *ῥά* excepted,) and the preposition *περί*, are *never* elided.

NOTE 1. In *prepositions* and *conjunctions*, if the elided vowel had the accent, this is also cast off with the vowel; e. g. *ἀπ᾽* from *ἀπό*, *ἀλλ᾽* from *ἀλλά*, *οὐδ᾽* from *οὐδέ*. In all other words, the accent is thrown back, always as an acute, upon the preceding syllable; e. g.

(*κακά*) *κάκ᾽ ἔπη*, (*δεινά*)*δείν᾽ ἔπαθον*, (*φημί*) *φήμ᾽ ἐγώ*,
(*τἀγαθά*) *τἀγάθ᾽ αὔξεται*, (*ἑπτά*) *ἑπτ᾽ ἔσαν*.

NOTE 2. The rules for the employment of elision in prose, it is very difficult to determine; since *δέ, ἀπό*, etc. which are most commonly elided, are also often found without apostrophe. The investigation is so much the more difficult, since it is proved, that the ancients very often wrote a vowel which was elided in speaking.

NOTE 3. The Dative Sing. in *ι* and the particle *ὅτι* are never elided by the Attics; and by the epic writers, for the most part, only when no confusion can thereby occur with the more frequently elided Acc. in *α* and the particle *ὅτε*; e. g. *ἐν δαΐτ᾽ —, ἀστερ᾽ ὀπωρινῷ —, γιγνώσκων, ὅτ᾽ ἄναλκις*.

NOTE 4. The *third persons* of verbs, which have the moveable *ν*, can be elided by the poets according to the necessities of the metre. So the *Dative Plural*; except that the forms of Dec. I and II, in *αισι, ῃσι, οισι*, which in the old language are the most common ones, coincide then with those in *αις, ῃς, οις*, and therefore take no apostrophe even before a vowel. The elision of the Dat. Pl. of Dec. III, was avoided; because this case would then almost always be like the other cases which terminate in *ς*. The strengthened epic form in *σσι*, e. g. *χείρεσσι, ποσσί*, sometimes admits it.

NOTE 5. The poets elided, though seldom, the diphthong *αι*; but only in the passive endings *μαι, σαι, ται, σθαι*, e. g. *βούλεσθ᾽ ἔφη, ἔρχομ᾽ ἔχων*.* Whether the Datives *μοί, σοί*, were elided, is still very doubtful; see the *Ausf. Sprachl.* with the additions.—To crasis, and not here, belongs all that is elsewhere adduced as instances of the elision of *long* syllables, viz. *καί* and *τοί* (§ 29. n. 7, 8). So also the apparent elision of *τά, τό* (ib. n. 2. *a*), and of *initial* vowels (ib. n. 10).

For the *apocope* in *ἄῤ, πάῤ, ἄν* (for *ἀνά*) before consonants, see § 117. n. 2.

* As to the *αι* of the Inf. Aor. 1. Act. it never falls away before a *short* vowel in such a manner that the syllable remains *short;* but in every instance the metre requires or admits a long syllable. According to the rule in the preceding section then, (comp. § 29. n. 2. *a*,) all such instances are to be regarded as cases of crasis; where however, for the sake of clearness, the apostrophe must be used; in the one case thus, *γεῦδ᾽ ἰμᾶς* for *γεῦσαι ὑμᾶς* (long *υ*); in the other thus, *γῆμαι ᾽πῆρε* (*ἐπῆρε*); unless one choose to write the syllables in full, as a case of Synizesis.

PART II.

GRAMMATICAL FORMS AND FLEXION OF WORDS.

§ 31. Parts of Speech.

1. Strictly speaking, there are are only *three* principal parts of speech. Every word which *names* or denotes any subject or object is a Noun (*nomen*); the word by which something is *predicated* of any subject or object is called a Verb; and all other words, by which the discourse thus constituted is rendered more *definite*, *connected*, and *animated*, are called Particles.

2. It is however customary to make several important subdivisions of these principal parts; and hence in most languages it is common to assume *eight parts of speech*. Namely, from (I.) the Noun, which has its own subdivision of *Substantive* and *Adjective*, are separated (II.) the Pronoun, which includes also the *Article*,* and (III.) the Participle, which as to Syntax belongs to the Verb. (IV.) The Verb remains without subdivision; but the *Particles* are subdivided into (V.) the Adverb, (VI.) the Preposition, (VII.) the Conjunction, and (VIII.) the Interjection; of which, however, the last is commonly reckoned by the Greek Grammarians among the Adverbs.

THE NOUN AND ITS DECLENSION.

§ 32. Gender.

1. The gender of nouns, whether *masculine*, *feminine*, or *neuter*, is commonly known from the terminations; as will be pointed out under the several declensions. To mark the gender in grammar, the *article* is usually employed, viz. ὁ masc. ἡ fem. τό neut. (For the declension of the article, see § 75.)

2. The names of persons, (man, woman, god, goddess, etc.) have their gender according to the sex, let the termination be what it may; e. g. ἡ θυγάτηρ *daughter*, ἡ νυός *daughter-in-law*. But diminutives in ον are always neuter; e. g. τὸ γύναιον from γυνή *woman*, τὸ μειράκιον from μεῖραξ *a youth*.

* For the cause, see § 75. n. 3.

NOTE 1. In the same class with these diminutives belong also the following: *τὸ τέκνον* or *τὸ τέκος child*, and the Plur. *τὰ παιδικά darling*, used instead of the Sing.—Nevertheless, in construction, all words which do not stand in immediate contact with such personal neuters, are immediately referred to the true gender and number; thus Homer even says *τέκνον φίλε*.—The word *τὸ ἀνδράποδον slave* is also neuter, because the slave was not regarded as a person, but only as an article of property.

NOTE 2. It follows from the above, that every personal appellative which is common to the two sexes, is in grammar also of the *common gender*; e. g. *ὁ ἄνθρωπος man*, *ἡ ἄνθρωπος woman*. So also *ὁ* and *ἡ θεός god* and *goddess*, *ὁ* and *ἡ τροφός male* and *female nurse*, *ὁ* and *ἡ φύλαξ male* and *female watcher*, etc. although in many such cases there are special feminine forms, as *ἡ θεά goddess*; which however were less employed by the Attics.

NOTE 3. Many names of *animals* are in the same manner *common*; e. g. *ὁ* and *ἡ βοῦς ox* and *cow*, *ὁ* and *ἡ ἵππος horse* and *mare*.—In most instances one gender serves for both sexes, and this is called, if masculine or feminine, epicene, *Genus Epicoenum* (*ἐπίκοινος*); e. g. *ὁ λύκος wolf*, *ἡ ἀλώπηξ fox*. But in nouns of *common* gender also, one of the genders is that of the species, e. g. *ὁ ἵππος horse* generally and indefinitely, *αἱ αἶγες goats*, i. e. the whole species. In general the fem. has here the preference; thus *αἱ βόες* is very often (but only in the Plur.) *cattle* generally. *Ἄρκτος bear* and *κάμηλος camel*, when the marking of the sex is not essential, are commonly feminine (*ἡ ἄρκτος*, *ἡ κάμηλος*), even when used of the male animals; and the same is very often the case with *ἔλαφος deer* and *κύων dog*.—The fem. *ἡ ἵππος* has moreover the special signification *cavalry*.

3. The names of trees, cities, and countries, are with few exceptions feminine; e. g. *ἡ φηγός the beech*, *ἡ πίτυς the pine*; *ἡ Κόρινθος*, *ἡ Αἴγυπτος*, *ἡ Λακεδαίμων*, etc.

NOTE 4. The following names of *trees* are masculine: *ὁ φοίνιξ palm*, *ὁ κέρασος cherry-tree*, *ὁ ἐρινεός wild fig-tree*, *ὁ κότινος wild olive tree*; also some names of *cities* in *ος*, viz. *Ὀρχομενός* always, *Πύλος*, *Ἐπίδαυρος*, *Ἁλίαρτος*, *Ὀγχηστός* commonly; and some others occasionally. Further, the names of cities with the Plur. ending in *οι*, as *Φίλιπποι*; and the usually masculine endings *εύς*, *ους* G. *ουντος*, *ας* G. *αντος*, e. g. *ὁ Φανοτεύς*, *ὁ Σελινοῦς*, *ὁ Τάρας*. Nevertheless, those in *ους* and *ας* are sometimes found as feminines. Those in *ων* are doubtful; but the most common ones are feminine, as *Βαβυλών* always, and *Σικυών* generally. Those with the neuter endings *ον* and *ος* G. *ους*, are of course neuter, e. g. *τὸ Δουλίχιον*, *τὸ Ἄργος*.

§ 33. DECLENSION.

1. The Greek mode of declension has the five ordinary *cases* of other languages. It has no distinct form corresponding to the Latin *ablative*, but gives the signification of this case partly to the Genitive and partly to the Dative.

2. In declension, as well as in conjugation, the Greeks have one *number* more than our occidental languages, viz. the *Dual*, where only

two are spoken of. This however is not always employed; by some writers never; most frequently by the Attics.

3. The *Dual* has never more than *two endings;* of which one is common to the Nom. Acc. and Voc. the other to the Gen. and Dative.

4. The Greek has *three Declensions;* corresponding to the three first in Latin. Their *case-endings*, or terminations in the different cases, are arranged together in the following Table.

Sing.	Dec. I.		Dec. II.	Dec. III.
Nom.	η, α	$\eta\varsigma$, $\bar{\alpha}\varsigma$	$o\varsigma$ Neut. $o\nu$	—
Gen.	$\eta\varsigma$—$\bar{\alpha}\varsigma$	ou	ou	$o\varsigma$ ($\omega\varsigma$)
Dat.	η—α		ω	ι
Acc.	$\eta\nu$—$\alpha\nu$		$o\nu$	α or ν. Neut. like the Nom.
Voc.	η—α		ε Neut. $o\nu$	—
Dual.				
N. A. V.	$\bar{\alpha}$		ω	ε
G. D.	$\alpha\iota\nu$		$o\iota\nu$	$o\iota\nu$
Plur.				
Nom.	$\alpha\iota$		$o\iota$ Neut. α	$\varepsilon\varsigma$ Neut. α
Gen.	$\tilde{\omega}\nu$		$\omega\nu$	$\omega\nu$
Dat.	$\alpha\iota\varsigma$		$o\iota\varsigma$	$\sigma\iota\nu$ or $\sigma\iota$
Acc.	$\bar{\alpha}\varsigma$		$ou\varsigma$ Neut. α	$\breve{\alpha}\varsigma$ Neut. α
Voc.	$\alpha\iota$		$o\iota$ Neut. α	$\varepsilon\varsigma$ Neut. α

In this Table the form called the *Attic* Dec. II, is omitted for the sake of perspicuity; see § 37.

5. When these endings are *pure* (§ 28. 1), and admit of contraction (§ 28), there arises the *contracted* mode of declension, which is specified below under each of the three declensions. The words which retain this contraction through all the cases and numbers, are called *ὁλοπαθῆ*, *affected throughout*. This is always true of the contracts of the two first declensions; in the third, strictly speaking, never. § 48. n. 2.

NOTE 1. The Gen. Plur. ends in all the declensions in *ων*.

NOTE 2. The Dat. Sing. has in all the declensions *ι*; in the two first however the *ι* is subscript.

NOTE 3. The Dat. Plur. has strictly in all the declensions *σιν* or *σι*; since *αις*, *οις*, of the two first, is only an abbreviation from the ancient forms *αισιν*, *οισιν*, or *αισι*, *οισι*. (§ 30. n. 4.)

NOTE 4. The Vocative is mostly like the Nominative. And even when it has a particular form, the form of the Nominative is nevertheless often put for it, especially by the Attics.

NOTE 5. All neuters have, as in Latin, *three cases alike*, viz. Nom. Acc. and Vocative; and in the Plur. these cases always end in *α*.

NOTE 6. The three Greek declensions correspond nearly to the three first in Latin; except that *ος* in the Nom. becomes in Latin *us*, and in the Gen. *is;* while *ον* and *ων* are there *um;* and most generally *ν* becomes *m*.

NOTE 7. In the two first declensions, the Nom. has its appropriate case-ending, which in the other cases is simply *changed*. In the third declension, the endings of the other cases are *appended* to the last syllable of the Nom. which however usually undergoes some previous change.

NOTE 8. The *Dual* is strictly only an ancient abridged form of the Plural, which usage afterwards limited to the number of two; compare the Plural forms ἄμμε, ὔμμε (§ 72. n. 6, 10) with the Dual of Dec. III. Hence we still find, especially in the epic language, undoubted instances where the Dual stands for the Plural. They are however limited mostly to the verbs (§ 87. n. 6), and among substantive forms occur solely in participles. (Il. ε, 487. Hymn. Apoll. 487, etc.)

NOTE 9. In respect to the accent, the rule is universal, that the terminations of the Gen. and Dat. when they are long and have the tone, take the *circumflex;* those of the Nom. Acc. and Voc. in the same circumstances take the *acute.* Here however it is to be remembered, that in the third declension the termination of the Nom. and Voc. Sing. is *not a case-ending* (§ 39).

§ 34. FIRST DECLENSION.

1. All words in ης and ας are *masculine*, and all in η and α *feminine.*

2. Words ending in α *pure* (§ 28. 1) or ρα, have the Gen. in ας, and retain their α through all the cases of the Singular; as σοφία, ἡμέρα. The α is also retained by the *contracts*, e. g. μνᾶ (note 1); further by ἀλαλά Gen. ᾶς *war-cry*, and by some proper names, viz. Λήδα, Ἀνδρομέδα, Φιλομήλα, Γέλα, Διοτίμα, which have also long α in the Nominative.

3. All other words in α have the Gen. in ης, and Dat. in η; but in the Acc. and Voc. they resume their α; see Μοῦσα.

4. In the Dual and Plural all the four terminations coincide. The several forms may be learned from the following examples; in which also the regular changes of the accent are marked.

Sing.	ἡ (*honour*)	ἡ (*wisdom*)	ἡ (*Muse*)	ὁ (*citizen*)	ὁ (*youth*)
Nom.	τιμή	σοφία	Μοῦσα	πολίτης	νεανίας
Gen.	τιμῆς	σοφίας	Μούσης	πολίτου	νεανίου
Dat.	τιμῇ	σοφίᾳ	Μούσῃ	πολίτῃ	νεανίᾳ
Acc.	τιμήν	σοφίαν	Μοῦσαν	πολίτην	νεανίαν
Voc.	τιμή	σοφία	Μοῦσα	πολῖτα	νεανία
Dual.					
N. A. V.	τιμά	σοφία	Μούσα	πολίτα	νεανία
G. D.	τιμαῖν	σοφίαιν	Μούσαιν	πολίταιν	νεανίαιν
Plur.					
Nom.	τιμαί	σοφίαι	Μοῦσαι	πολῖται	νεανίαι
Gen.	τιμῶν	σοφιῶν	Μουσῶν	πολιτῶν	νεανιῶν
Dat.	τιμαῖς	σοφίαις	Μούσαις	πολίταις	νεανίαις
Acc.	τιμάς	σοφίας	Μούσας	πολίτας	νεανίας
Voc.	τιμαί	σοφίαι	Μοῦσαι	πολῖται	νεανίαι

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Sing.	ἡ (*justice*)	ἡ (*opinion*)	ἡ (*trident*)	ἡ (*dagger*)	ὁ (*Atrides*)
Nom.	δίκη	γνώμη	τρίαινα	μάχαιρα	Ἀτρείδης
Gen.	δίκης	γνώμης	τριαίνης	μαχαίρας	Ἀτρείδου
Dat.	δίκῃ	γνώμῃ	τριαίνῃ	μαχαίρᾳ	Ἀτρείδῃ
Acc.	δίκην	γνώμην	τρίαιναν	μάχαιραν	Ἀτρείδην
Voc.	δίκη	γνώμη	τρίαινα	μάχαιρα	Ἀτρείδη
Dual.					
N. A. V.	δίκα	γνώμα	τριαίνα	μαχαίρα	Ἀτρείδα
G. D.	δίκαιν	γνώμαιν	τριαίναιν	μαχαίραιν	Ἀτρείδαιν
Plur.					
Nom.	δίκαι	γνῶμαι	τρίαιναι	μάχαιραι	Ἀτρεῖδαι
Gen.	δικῶν	γνωμῶν	τριαινῶν	μαχαιρῶν	Ἀτρειδῶν
Dat.	δίκαις	γνώμαις	τριαίναις	μαχαίραις	Ἀτρείδαις
Acc.	δίκας	γνώμας	τριαίνας	μαχαίρας	Ἀτρείδας
Voc.	δίκαι	γνώμαι	τρίαιναι	μάχαιραι	Ἀτρεῖδαι

Examples for practice see in Appendix C.

5. Of the masculines in ης the following have the *Vocative* in ᾰ, viz. all in της; many compound verbal nouns, which merely append ης to the consonant of the verb, as γεωμέτρης, μυροπώλης, παιδοτρίβης; and all national appellations, as Πέρσης, Σκύθης. All others, which however are by far the smaller number, have η; especially the patronymics in δης, e. g. Ἀτρείδης, q. v.

NOTES.

I. The *contracts* of this declension are all ὁλοπαθῆ (§ 33. 5). They all contract the Nominative into one of the usual terminations, and are then declined regularly; except that contracts in ᾱ retain this vowel throughout, as being originally *pure*; and those in ᾱς all take the Doric Genitive in α (note IV. 4). They are all distinguishable by the circumflex on the termination. The uncontracted forms of such words are for the most part unusual, or have been retained with some changes by the Ionics; e. g.

λεοντέα — λεοντῆ, G. ῆς, etc. Pl. N. λεονταῖ, A. λεοντᾶς (Ion. λεοντέη, λεοντείη).

Ἑρμέας — Ἑρμῆς, G. οῦ. Pl. Ἑρμαῖ etc. (epic Ἑρμείας)

μνάα — μνᾶ, G. μνᾶς, Pl. μναῖ etc. (Ion. μνέα)

βορέας — also βοῤῥᾶς, G. βοῤῥᾶ etc. The doubling of the ρ is merely an accidental peculiarity.

So also Ἀθηνᾶ (orig. -αα, Ion. Ἀθηναίη); γῆ *the earth* from ΓΑΑ, Ion. γαῖα, seldom γέα.—For the fem. of the contracted adjectives, see § 60.

II. QUANTITY. 1. The Nom. in α which has the Gen. ης, is always short.

2. The Nom. in α which has the Gen. ας, is for the most part long; but in many words short. The accent is here a sure guide; since not only all *proparoxytones* and *properispomena* (as μάχαιρα, μοῖρα) have of course the α short (§ 12. 4, 5); but also for this declension there exists the fixed rule, that *oxytones* and *paroxytones* which have the Gen. ας, are long in the Nominative, as στοά, χαρά, πέτρα, ἡμέρα, σοφία, etc. The only exceptions are the numeral μιᾶ, and the proper names Πύῤῥᾰ, Κίῤῥᾰ.

3. The quantity of the final syllable must however be known, in order to the proper accentuation of a word; but since this cannot always be referred to simple general rules, we subjoin here only the two following, as sufficient for the present.

a) Dissyllables in *εια* have the *α* long, as *χρεία*; words of more than two syllables have it short, as *ἀλήθεια* from *ἀληθής*, *Μήδεια*, *γλυκεῖα* fem. from *γλυκύς*. Exceptions are, abstract nouns from verbs in *εύω*, e. g. *δουλεία* from *δουλεύω*, *βασιλεία kingdom* from *βασιλεύω*. But *βασίλειᾰ queen* from *βασιλεύς*. See § 119. n. 6.

b) All words of three or more syllables, that are female appellatives, are short, e. g. *ψάλτρια*, *δότειρα*, *Ὄμπνια*, etc. So also the adjective *πότνια*; but all other feminine adjectives which fall under this head are long, as *κύριος*, *κυρία*, etc.

4. The *Vocative* in *α* from masculines in *ης* is short; from those in *ας*, long. The Dual ending *α* is always long.

5. The ending *ας* is long in all the cases in which it occurs; and the Acc. Plur. is thereby distinguished from that of Dec. III, where it is short. The Dorics alone make also the Acc. Plur. of Dec. I, short.

6. The Acc. Sing. in *αν* always follows the quantity of the Nominative.

III. ACCENT. 1. It is characteristic of this declension that the Gen. Plur. almost always has the tone (the circumflex) upon its ending, let the tone in the other cases be where it may; as *Μοῦσα Μουσῶν*, *ἄκανθα ἀκανθῶν*. The cause lies in the contraction of this Genitive from the more ancient form *άων*, see IV. 3. Exceptions are: (*a*) The *feminines* of adjectives and barytone participles in *ος*, as *ξένος*, *ξένη* — *ξένων* · *αἴτιος*, *αἰτία* — *αἰτίων* · *τυπτόμενος*, *η* — *τυπτομένων*. (*b*) The substantives *χρήστης usurer*, *οἱ ἐτησίαι trade-winds*, *ἀφύη anchovy*.

2. In the other cases the tone always remains, so far as the general rules permit, upon the same syllable as in the Nominative; e. g. Nom. Plur. *σοφίαι*, Voc. *πολῖται*, Nom. Plur. *πολῖται*, etc. The only exception is Voc. *δέσποτα* from *δεσπότης master*; since the Homeric *μητίετα* for *μητιέτης*, *εὐρύοπα*, etc. are already so accented in the antique Nominatives; comp. IV. 2.—The feminines of adjectives in *ος* throw the tone, so soon as the final syllable permits, upon the syllable where the masculine has it; e. g. *ἄξιος* F. *ἀξία*, Pl. *ἄξιοι*, *ἄξιαι*.

3. That all Genitives and Datives, which have the tone on the termination, mark it with the circumflex, appears from § 33. n. 9. Comp. *τιμή* above.

IV. DIALECTS. 1. The Dorics put in all the terminations long *α* for *η*, as *τιμά*, *ᾶς*, *ᾷ*, *άν*; the Ionics commonly put *η* for long *α*, as *σοφίη*, *ης*, *ῃ*, *ην* · *μάχαιρα*, *ης*, *ῃ*, *αν* · *ὁ νεηνίης*, etc. the Acc. Pl. excepted.—But the epic writers retain the *α* in *Θεά*, *Θεᾶς*, etc. in *Ναυσικάα*, *άας*, and in some proper names in *ας*, as *Αἰνείας*. Another epic peculiarity is *η* instead of short *α* in *κνίσση*, *Σκύλλη*, commonly *κνῖσσα*, *Σκύλλα*; and vice versa we find the Homeric *νύμφᾰ* for *νύμφη*.

2. The old language has some masculines in *ᾰ*, which remained in some dialects, and therefore also in Latin. Thus Homer and the other epic writers have often in the Nominative *ἱππότα* instead of *ἱππότης*; so *μητίετα*, *εὐρύοπα*, *ἀκάκητα*.

3. The most ancient form of the Genitive Sing. of the masculines, is in

ᾱο, and of the Gen. Plur. of all the terminations, in ᾱων. So the epic Ἀτρείδαο, Μουσάων, etc.

4. The Dorics contracted these Genitives into ᾱ; e. g. τοῦ Ἀτρειδᾶ, τῶν Μοισᾶν for Μουσῶν, τῶν Ἀτρειδᾶν. This Doric Genitive has remained in the common language in the Sing. of some few words, especially proper names, e. g.

Ἀννίβας Hannibal, τοῦ Ἀννίβα
τοῦ ὀρνιθοθήρα *the bird-catcher's.*

5. The Ionics on the other hand converted the ᾱο into εω (§ 27. n. 10), where however the ω has no influence on the accent; so πολίτεω (§ 12. n. 4); and from ᾱων they made έων; thus μουσέων.— Here too the common language retained this Gen. Sing. in some names of Ionic men, as Θάλεω, Λέσχεω.—When this ending is preceded by a vowel, the ε can in verse be dropped, e. g. ἐϋμμελίω from ἐϋμμελίης, Βορέω from Βορέης.

6. The ancient form of the Dat. Pl. αισι, άισιν (§ 33. n. 3), e. g. τιμαῖσι, Μούσαισιν, etc. occurs not only in the more ancient dialects, but also in the Attic poets, and sometimes even in the earlier Attic prose, e. g. in Plato. So also in Dec. II, the Dat. Pl. in οισι, οισιν.—The Ionic dialect has in Dec. I, ῃσιν, ῃσι and ῃς. In the epic writers, however, the usage in respect to the shortest form is variable between αις and ῃς. These Ionic forms are also sometimes employed in the Attic drama.

7. The Ionic Accusatives δεσπότεα, and -εας, are *Heteroclites*, § 56. n. 4.

§ 35. Second Declension.

All words in ον are *neuter;* those in ος are commonly *masculine.* Many in ος however are *feminine;* not merely among the names of persons, animals, trees, and cities (§ 32); but also many others. See the catalogue of such words in Appendix C.

Besides these there are also several feminines in ος, which are properly *adjectives*, where a feminine substantive is omitted; e. g. ἡ διάλεκτος *dialect* (scil. φωνή), ἡ διάμετρος *diameter* (sc. γραμμή), ἡ ἄτομος *atom* (sc. οὐσία), ἡ ἄνυδρος *desert*, ἡ χέρσος and ἡ ἤπειρος *continent* (sc. χώρα), ἡ σύγκλητος (sc. βουλή) *senate;* and many others.

Sing.	ὁ (*word*)	ἡ (*beech*)	ὁ (*people*)	ὁ (*man*)	τὸ (*fig*)
Nom.	λόγος	φηγός	δῆμος	ἄνθρωπος	σῦκον
Gen.	λόγου	φηγοῦ	δήμου	ἀνθρώπου	σύκου
Dat.	λόγῳ	φηγῷ	δήμῳ	ἀνθρώπῳ	σύκῳ
Acc.	λόγον	φηγόν	δῆμον	ἄνθρωπον	σῦκον
Voc.	λόγε	φηγέ	δῆμε	ἄνθρωπε	σῦκον
Dual.					
N. A. V.	λόγω	φηγώ	δήμω	ἀνθρώπω	σύκω
G. D.	λόγοιν	φηγοῖν	δήμοιν	ἀνθρώποιν	σύκοιν
Plur.					
Nom.	λόγοι	φηγοί	δῆμοι	ἄνθρωποι	σῦκα
Gen.	λόγων	φηγῶν	δήμων	ἀνθρώπων	σύκων
Dat.	λόγοις	φηγοῖς	δήμοις	ἀνθρώποις	σύκοις
Acc.	λόγους	φηγούς	δήμους	ἀνθρώπους	σῦκα
Voc.	λόγοι	φηγοί	δῆμοι	ἄνθρωποι	σῦκα

Examples for practice see in Appendix C.

NOTE 1. The neuters in *o*, as *ἄλλο, ἐκεῖνο*, etc. which in other respects conform entirely to this declension, see under the Pronouns, § 74.

NOTE 2. The *Vocative* is sometimes like the Nominative, for the sake of euphony, as in *θεός*; sometimes without any such cause, as *ὦ φίλος*, Aristoph. Nub. 1167.

NOTE 3. The *quantity* and *accent* require here no particular remarks; the ending *α* is short, as in Latin; the circumflex on the Genitives and Datives (see *φηγός*) has already been noted in § 33. n. 9.

NOTE 4. DIALECTS. *a*) The Genitive in *ου* was in the ancient language probably the uncontracted *οο*; hence the so called *Thessalian* Genitive in *οιο*, of which the epic and lyric language availed itself; as *λόγοιο, φηγοῖο.*

b) The Dorics have in the Gen. *ω*, and in the Acc. Pl. *ως*, e. g. *ὁ νόμος*, G. *τῶ νόμω*, Acc. Pl. *τὼς νόμως*. More rarely they have in the Acc. Pl. *ος*; e. g. from *ὁ λύκος* Theocritus has *τὼς λύκος* for *τοὺς λύκους.*

c) In the ancient language the neut. Pl. in *α* appears to have had the Gen. in *άων*; as Hesiod. Scut. 7, *βλεφάρων—ἀνναιάων.* Hence the Homeric *ἑάων* from *τὰ ΕΑ goods*; see Anom. *ἕϋς*, § 58.

d) For the Dat. Plur. in *οισι, οισιν*, as *λόγοισι, φηγοῖσιν*, see § 34. n. IV. 6.—The epic language prolongs the *οιν* of the Gen. and Dat. Dual into *οιιν*, as *ἵπποιιν*; see § 27. n. 2. § 28. n. 3.

§ 36. *Contracted Form of the Second Declension.*

Many words in *οος* and *οον*, *εος* and *εον*, are generally contracted throughout, i. e. as *ὁλοπαθῆ*, § 33. 5. This takes place according to the general rules (§ 28); except that the *α* of the neuter swallows up the preceding *ε* or *ο*, and becomes long; as *ὀστέα ὀστᾶ, ἁπλόα ἁπλᾶ.* Comp. under adjectives, § 59.

Sing. *ὁ* (*sailing*)		*Plur.*		*Sing.* *τὸ* (*bone*)		*Plur.*	
Nom.	*πλόος*	*πλοῦς*	*πλόοι πλοῖ*	*ὀστέον*	*ὀστοῦν*	*ὀστέα*	*ὀστᾶ*
Gen.	*πλόου*	*πλοῦ*	*πλόων πλῶν*	*ὀστέου*	*ὀστοῦ*	*ὀστέων*	*ὀστῶν*
Dat.	*πλόῳ*	*πλῷ*	*πλόοις πλοῖς*	*ὀστέῳ*	*ὀστῷ*	*ὀστέοις*	*ὀστοῖς*
Acc.	*πλόον*	*πλοῦν*	*πλόους πλοῦς*	*ὀστέον*	*ὀστοῦν*	*ὀστέα*	*ὀστᾶ*
Voc.	*πλόε*	*πλοῦ* *	*πλόοι πλοῖ*	*ὀστέον*	*ὀστοῦν*	*ὀστέα*	*ὀστᾶ*
Dual. N. A.	*πλόω*	*πλῷ*		*ὀστέω*	*ὀστῷ* †		
G. D.	*πλόοιν*	*πλοῖν*		*ὀστέοιν*	*ὀστοῖν*		

NOTE. The compounds of the monosyllables *πλοῦς, νοῦς*, etc. have, even in the uncontracted forms, the accent on the next preceding syllable, according to the general rule (§ 12. 2. *a*), e. g. *περίπλοος περίπλους.* And they retain it upon this syllable in the contracted form through all the cases, even where the uncontracted form must move it forwards, (e. g. *περίπλου*, uncontr. *περιπλόου*,) contrary to the general rule § 28. n. 8.

* This regular Vocative is placed here on account of some proper names, as *Πάνθους* Voc. *Πάνθου.*—From *δορυξόος, -οῦς, spear-sharpener*, occurs the Voc. *δορυξέ*, with *ο* elided, Aristoph. Pac. 1260. Compare the note on the next page. Besides these a proper Vocative will hardly be found.

† The accent of this Dual is contrary to the rule in § 28. n. 9. Comp. § 49. n. 7.

This syllable, when long by nature, also takes the circumflex before the contracted *οι*, e. g. *εὖνοι* from *εὔνους*, uncontr. *εὔνοος, εὔνοοι*. But in such instances the tone cannot fall back upon the antepenult; hence *περίπλοι, κακόνοι* from *κακόνους evil minded*.*

§ 37. *Attic Second Declension.*

To the second declension is commonly annexed the declension of several words in *ως masc.* and *fem.* and in *ων neuter*, under the name of the *Attic* declension. It takes through all the cases *ω*, instead of the usual vowels and diphthongs of the common second declension; and with *ι subscript*, where the latter has *οι* or *ῳ*. The Vocative is always like the Nominative.

	Sing. ὁ (*temple*)	τὸ (*hall*)	*Dual.*		*Plur.*	
Nom.	νεώς	ἀνώγεων	νεώ	ἀνώγεω	νεῴ	ἀνώγεω
Gen.	νεώ	ἀνώγεω	νεῷν	ἀνώγεῳν	νεῶν	ἀνώγεων
Dat.	νεῷ	ἀνώγεῳ			νεῴς	ἀνώγεῳς
Acc.	νεών	ἀνώγεων			νεώς	ἀνώγεω
Voc.	νεώς	ἀνώγεων			νεῴ	ἀνώγεω

NOTE 1. The expression *Attic declension* must not be understood, as implying that the Attics were accustomed to decline words in *ος* in this manner. It is rather a peculiar and ancient mode of declining a very limited number of words; some of which indeed have forms corresponding to those of Dec. II, but still for the most part differing in other respects, e. g. ὁ *λαός people*, *ναός*,—*λεώς*, *νεώς*; ὁ *λαγώς hare*, Ion. ὁ *λαγωός* and *λαγός*. Others have also secondary forms according to Dec. III, as *Μίνως* G. *Μίνω* and *Μίνωος*; others conform only partially, sometimes to one mode of flexion, and sometimes to another; see for all this § 56. n. 6.—This mode of declension is called *Attic*, because when two forms are current, that one which belongs here is employed particularly by the Attics.

NOTE 2. The words of this declension have also a peculiar

Accus. in *ω*,

sometimes together with the regular one, e. g. *τὸν λαγών* and *λαγώ*; in other words seldom; in others again exclusively, or almost so. This is the case in these names of places: *Κῶς, Κέως, Τέως, Ἄθως*, and in ἡ ἕως *aurora*, Acc. *τὴν ἕω*, which is the Attic form for the Ionic *ἠώς* Gen. *ἠόος, οῦς* (§ 49).—The neuters of some adjectives also have *ω* in the Nom. and Acc. especially *ἀγήρως not growing old*, Neut. *ἀγήρω*.

NOTE 3. The Gen. in *ωο* in this declension corresponds to the epic Gen in *οιο*; e. g. *Πετεώς* G. *Πετεῶο*, Homer.

NOTE 4. For the anomalous accent of this declension, see § 11. 8.—It is also an exception, that the Gen. Sing. when it has the tone upon the ending, is *oxytone*, as *τοῦ νεώ*; contrary to § 33. n. 9.

* In the language of common life these contractions in *ους* degenerated into mere abridged forms in *ος*. Hence proper names in *-νοος -νους* have also another form in *-νος*, which however by way of compensation always lengthens the preceding syllable; e. g. *Εὐθύνους* and *Εὐθῖνος*, *Ἀρχίνους* and *Ἀρχῖνος*, *Καλλῖνος* properly *Καλλίνοος*.

THIRD DECLENSION.

§ 38. *Gender.*

1. In the variety of terminations which belong to this declension, any general rules for ascertaining the gender from the termination must be very imperfect; and observation and practice will ever remain the best teachers. Nevertheless, there are certain endings, of which the gender may be more accurately determined; see the note.

2. In general, *final* ς belongs more to masculines and feminines; a *short vowel* in the final syllable, more to the neuters.—There is no neuter in ξ or ψ.

NOTE. We adduce here the terminations of which the gender can be specified with some exactness. In the exceptions no reference is had to those appellations of persons, like ἡ *μήτηρ mother*, ἡ *δάμαρ spouse*, the gender of which is known of course (§ 32. 2); but whenever a form is marked as *without* exception, there also no personal form occurs of any other gender.

Masculines.

All in *ευς*, as ὁ *ὀρεύς mule*, *ἀμφορεύς amphora*. *No exceptions.*

Substantives which have the Gen. in *ντος*, as ὁ *τένων*, *οντος tendon*; ὁ *ὀδούς*, *όντος*, *tooth*; ὁ *ἱμάς*, *άντος*, *thong*; here names of cities only make some exceptions (§ 32. n. 4).

Those in *ηρ*, as *ζωστήρ*. Exceptions; fem. ἡ *γαστήρ belly*, ἡ *κήρ fate*, and in the poets ἡ *ἀήρ* and ἡ *αἰθήρ*. Also the contracted neuters, of which below.

Feminines.

All in *ω*, as *ἠχώ*. *No exceptions.*

Those in *ας* G. *αδος*, as ἡ *λαμπάς torch*; with the exception of some adjectives *common*, as *λογάς*, *σποράς*, § 63. 5.

Those in *ις*, as ἡ *πόλις*, ἡ *χάρις*. Exceptions; masc. *ὄφις serpent*, *ἔχις adder*, *κόρις bed-bug*, *ὄρχις testicle*, *κύρβις law-tablet*, *μάρις* a liquid measure, —Gen. *εως*; *κὶς wood-worm*, *λῖς lion*, G. *ιός*, *δελφίς* G. *ῖνος*. Further, ὅ, ἡ *ὄρνις* G. *νιθος*; ἡ, ὁ *τίγρις* G. *ιος*; ἡ, ὁ *θὶς* G. *ινός heap*, *bank*.

Abstract nouns in *της* (Lat. *tas*), as ἡ *μικρότης parvitas*. *No exceptions.*

Neuters.

All in *α*, *η*, *ι*, *υ*, as τὸ *σῶμα body*, *κάρη head*, *μέλι honey*, *ἄστυ city*. *No exceptions.*

All final syllables made short by ε and ο, as τὸ *τεῖχος*, τὸ *ἦτορ*, and the neuter adjectives in *ες*, *εν*, *ον*. *No exceptions.*

Those in *αρ*, as τὸ *ἦπαρ*, τὸ *νέκταρ*. So also those in *ηρ* contracted from *-εαρ*, as τὸ *ἔαρ ἦρ spring*, τὸ *κέαρ κῆρ heart*, τὸ *στέαρ στῆρ tallow*. The only exception is ὁ *ψάρ starling*.

Those in *ωρ* which are not personal appellations, as τὸ *ὕδωρ*, τὸ *τέκμωρ*, etc. Except ὁ *ἰχώρ lymph* and ὁ *ἀχώρ scab*.

Those in *ας* with Gen. *ατος* and *αος*, as τὸ *τέρας* G. *ατος wonder*, τὸ *δέπας* G. *αος goblet*. Except ὁ *λᾶς stone* and ὅ or τὸ *ΚΡΑΣ head*.

Besides these the only neuter substantives in this declension are τὸ *πῦρ fire*, τὸ *φῶς light*, τὸ *οὖς ear*, τὸ *σταῖς dough*.

Nouns in ας consequently, according to the above rules, with the Gen. in αντος, are *masculine*;—Gen. αδος, *feminine*;—Gen. ατος and αος, *neuter*.

§ 39. *Flexion.*

1. In every declinable word, it is necessary to distinguish between the *root* and the *case-ending*, which alone is changed. In the two first declensions the Nominative has also such a case-ending; in the third, this is first appended in the oblique cases, e. g.

Dec. II. λόγ-ος, λόγ-ου, λόγ-ῳ

Dec. III. θήρ, θηρ-ός, θηρ-ί.

2. But in the third declension, the Nominative seldom suffers so little change as in θήρ. In most instances the final syllable undergoes some alteration, either by *addition*, as

Gen. βότρυ-ος (root βοτρυ) Nom. βότρυς,

or by *rejection*, as

Gen. σώματ-ος (root σωματ) Nom. σῶμα,

or by *substitution*, as

Gen. χανόν-ος (root χανον) Nom. χανών.*

NOTE. In order to decline a word rightly in the third declension, it is consequently necessary to know the *Nominative* and one of the oblique cases; for which purpose the *Genitive* is commonly taken. When however only one of these two is known, the rules are far simpler *for finding the Nominative from the Genitive*, than for the reverse; because in the Genitive the root, on which all depends, is commonly unchanged; and in the Nominative commonly not. Moreover, the Genitive can and should always be learned with the Nominative from the lexicons; while in reading, it is most frequently the Genitive, Dative, etc. of an unknown word, that we meet with. In order now to find such a word in the lexicons, we must be able to deduce the Nominative from the Genitive; and for this purpose rules are given in the following sections.

* It is here to be particularly noted, that the *ground-form* or root of a word in respect to *flexion*, is very different from the proper root in respect to etymology. Whoever does not accurately make this distinction, would naturally be led in applying the above principle, to assume e. g. σωμ as the root, and α, ατος, as ending. But a part of this ending, the α at least, belongs already to the *formation*, and not to *declension*, with which alone we are here concerned. In the two first declensions, it is true, the *formative* endings and those of *declension*, often flow together, and cannot be methodically separated, e. g. λόγ-ος, λόγ-ου. But in the third declension, the ending of declension, or the case-endings, can be entirely separated, as above in θήρ, viz. in the oblique cases; and this alone is what must here take place. Comp. § 91 note.—[According to this view, the etymological *root* of a word contains only the *essential* and usually invariable letters of that word. The *ground-form*, as distinguished from the root, is the simplest actual form derived from it, and is the basis of all the other forms. It is that form under which a word is cited in lexicons and grammars; in nouns the Nominative, and in verbs the 1 pers. Pres. Indic. or *theme*; comp. § 91 note. § 92. 6.—TR.

§ 40. *Changes of the Root.*

1. The most common changes which the root undergoes in the Nominative, are the following:*

1) It assumes ς, e. g. *βότρυς βότρυ-ος, ἅλς ἁλ-ός.*

2) The short vowels *ε* and *ο* of the root, in masculines and feminines, become *η* and *ω*, e. g. *εἰκών εἰκόν-ος, ἀληθής ἀληθέ-ος.*

2. For the more exact application of both these, and indeed of all other precepts, we must here distinguish two principal cases, viz. when the case-ending is preceded (1) by a *consonant*, and (2) by a *vowel.*

§ 41. *Changes before Case-endings.*

1. When the case-ending is preceded by a *consonant*, and the Nominative assumes ς, this ς, with the letters *γ, κ, χ*, of course passes over into ξ,—and with *β, π, φ*, into *ψ*, (§ 22,) e. g.

κόραξ κόρακ-ος, ὄνυξ ὄνυχ-ος
ὤψ ὠπ-ός, χάλυψ χάλυβ-ος.

2. These Nominatives in ξ and *ψ* never change the *ε* and *ο* of the root; e. g. *φλέψ φλεβός, φλόξ φλογός, αἰθίοψ αἰθίοπος.* Except *ἡ ἀλώπηξ ἀλώπεκος fox.*

3. When however the consonant before the case-ending is either *δ*, *τ*, or *θ*, this of course falls away in the Nom. before the ς (§ 24. 3), e. g.

λαμπάς λαμπάδος, Ἀωρίς Ἀωρίδος, κηλίς κηλῖδος
ὄρνις ὄρνῑθος, κόρυς κόρῡθος, ἡ Πάρνης Πάρνηθος
τέρας τέρᾰτος, χάρις χάρῐτος.

4. So too *ν* and *ντ* fall away before the ς, but then the short vowel is *prolonged;* in the case of *ντ* always, in that of *ν* usually, in the manner specified in § 25. 4. E. g.

γίγᾱς γίγαντος, χαρίεις χαρίεντος, ὀδούς ὀδόντος
δελφίς (long *ι*) *δέλφῑνος,† Φόρκῡς Φόρκῡνος*
μέλᾱς μέλᾶνος, κτείς κτενός.‡

5. When the Nominative does not assume ς, the consonants *ν* and *ρ* are the only ones which can remain at the end of the Nominative; as

* In the following examples the learner must take notice, that e. g. the citation *βότρυς, βότρυ-ος*, is to be thus understood, viz. "From the root *βοτρυ*, which appears in the Gen. *βότρυ-ος*, comes the Nom. *βότρυς.*" And so of all the rest.

† In the lexicons and grammars the Nom. of the Gen. in *ινος* is also given in *ιν*; but in the earlier writers we always find *δελφίς, ἀκτίς, ῥίς*, etc.

‡ The only other similar instance is *εἷς*, for which see § 70. 1.

αἰών αἰῶν-ος, θήρ θηρ-ός. All other consonants must be cast off; though this actually occurs with *τ* alone.* E. g.

σῶμα σώματ-ος, Ξενοφῶν Ξενοφῶντ-ος.

In both instances, *ε* and *ο* in masculines and feminines are always changed into *η* and *ω*; e. g.

λιμήν λιμέν-ος, ῥήτωρ ῥήτορ-ος, γέρων γέροντ-ος.

6. Some neuters which have the Gen. *ατος*, take *ρ* in the Nominative instead of *ς*; e. g. *ἧπαρ ἥπατ-ος.* Comp. § 16. n. 1. *f.*

7. In accordance with the above rules we subjoin here the ordinary instances in which the case-ending is preceded by a consonant, viz.

The Gen. in { *γος, κος, χος* / *βος, πος, φος* } from Nom. in { *ξ, φλόξ*, etc. / *ψ, ὤψ*, etc. }

— — — *δος, τος, θος* from Nom. in *ς*, as *λαμπάς, λαμπάδος*, particularly

— *ατος* from Nom. in { *α* (*σῶμα, ατος*) / *ας* (*τέρας, ατος*) / *αρ* (*ἧπαρ, ατος*) }

— — — *νος* from Nom. in { *ν* (*Πάν, Πανός*) / *ς* (*ῥίς, ῥινός*) }

particularly

— *ενος* and *ονος* from Nom. in *ην* and *ων*

(*λιμήν λιμένος, εἰκών εἰκόνος*)

— — — *ντος* from Nom. in { *ας, εις, ους, υς* (*φάς φάντος, θείς θέντος*) (*δούς δόντος, φύς φύντος*) / *ων* (*γέρων, οντος*) }

— — — *ρος* from Nom. in *ρ, θήρ θηρός*, etc.

particularly

— *ερος* and *ορος* from Nom. in *ηρ* and *ωρ*

(*αἰθήρ αἰθέρος, ῥήτωρ ῥήτορος*)

and from two neuters in *ορ*

ἄορ sword, ἦτορ breast.

8. The following examples are better noted singly:

ὁ, ἡ ἅλς ἁλός salt, sea

τὸ μέλι μέλιτος honey, τὸ κάρη κάρητος head

ἡ νύξ νυκτός night, ὁ ἄναξ ἄνακτος king

ἡ δάμαρ δάμαρτος spouse

ὁ ποῦς (or *πούς*) *ποδός foot,*

* Hence however *γάλα* G. *γάλακτος* may be explained; see in § 58. All the other letters (i. e. except *τ* and in this instance *κ*) assume the *ς* (*ξ, ψ,*) in the Nominative. The letters *μ* and *σ* however do not occur at all before a case-ending in this declension; and of *λ* the only example is *ἅλς* G. *ἁλός*.

and some others, which may be found among the anomalous nouns (§ 58); see there especially *γάλα, θέμις, μάρτυς, οὖς, χείρ.*

NOTE 1. When the penult of the Genitive has *α, ι,* or *υ,* the *quantity* can be determined only by authority; just as in the Nominative of other words. (See the list of those words where this penult is long, in Appendix C.) We here subjoin only the rule, that all *substantives,* whose Genitive terminates in

ανος, ινος, υνος

have these penults *long;* e. g. *Πάν Πᾶνός, παιάν παιᾶνος, ῥίς ῥῑνός, δελφίς δελφῖνος, μόσυν μόσῡνος.*

NOTE 2. The endings of the Nominative, of which the quantity has not been determined above, usually conform in this respect to the penult of the Genitive. Hence, with a few exceptions in the poets, *ὄρνις -ῑθος, κηλίς* (long *ι*) *-ῖδος, παιάν* (long *α*) *-ᾶνος.* So also before *ξ* and *ψ* in similar instances, the long sound must be rendered audible in pronunciation, and not unfrequently it is apparent from the accent; e. g. *θώραξ, -ακος* (Ion. *θώρηξ, -ηκος*); further, in *φοίνιξ -ῑκος, κήρυξ -ῡκος,* in later writers *φοῖνιξ, κῆρυξ.* On the contrary, *αὖλαξ -ᾰκος,* etc.

NOTE 3. All monosyllabic Nominatives, the pronoun *τίς* excepted, are long; so *πῦρ πῡρός.*

NOTE 4. The few words which have *νθος* in the Gen. drop only the *θ* before *ς* of the Nom. and retain the *ν,* contrary to the usual custom of the Greek language; e. g. *ἕλμινς ἕλμινθος worm, Τίρυνς Τίρυνθος.*

NOTE 5. When the termination *εις, εντος,* is preceded by *η* or *ο,* a *contraction* usually takes place; e. g. *τιμήεις τιμήεντος,* contr. *τιμῆς* τιμῆντος; μελιτόεις όεντος,* contr. *μελιτοῦς οῦντος.* Here belong the names of cities in *οῦς, οῦντος,* as *Ὀποῦς,* etc.

NOTE 6. The contractions which take place in the participles of the contracted conjugation, as *φιλῶν φιλοῦντος, τιμῶν τιμῶντος,* etc. may be better seen in the paradigms of this conjugation (§ 105). We only remark here, that such proper names as *Ξενοφῶν, ῶντος,* are derived from this mode of contraction.

NOTE 7. Another contraction arises, when the ending *αρ* is preceded by *ε;* e. g. *κέαρ κῆρ heart,* G. *κέαρος κῆρος.* So also *ἔαρ ἦρ spring;* of which in prose the uncontracted form is most usual in the Nom. and the contracted one in the Gen. and Dat. i. e. *ἔαρ, ἦρος.* The same contraction takes place also in some words which have *τ* in the Gen. but in these the accent does not follow the usual rules of contraction, but takes the most convenient place; e. g. *στέαρ στέατος tallow,* contr. *στῆρ στητός; φρέαρ well* G. *φρέατος φρητός; δέλεαρ bait* G. *δελέατος δέλητος.* Comp. § 28. n. 9, 10, with § 43. n. 4.

§ 42. *Changes etc. continued.*

1. Those words which have a *vowel* before the case-ending, i. e. which have *ος pure* in the Genitive (§ 28. 1), almost universally assume *ς*

* Il. *ι.* 605, according to Wolf's reading, which is the only correct one.

in the Nominative. The only exceptions are some neuters in *ι* and *υ*, and feminines in *ω*.

2. Only neuters can have the short vowels, *ε* and *ο*, in the termination of the Nominative (§ 38 note). Hence in masculines and feminines, the *ε* of the Gen. becomes in the Nom. *η* or *ευ*, and *ο* becomes *ω* or *ου*.

3. Thus we have particularly the following:

The Gen. in *ᾰος* from neuters in *ας*, as *σέλας σέλᾰος*
— — — *ιος* and *υος* from Nom. in *ις*, *ι*, and *υς*, *υ*, *κίς κιός*, *δάκρυ υος*
— — — *ωος* from Nom. in *ως*, as *θώς θωός*
— — — *οος* from { Nom. in *ους*, as *βοῦς βοός*; the feminines in *ώ* and *ως* as *ἠχώ όος*, *αἰδώς όος*
— — — *εος* (*εως*) from { Nom. in *ης* and *ες*, as *ἀληθής*, Neut. *ἀληθές*, G. *έος*; the masculines in *ευς*, as *ἱππεύς ἱππέως*.

Here is also singly to be noted

ἡ γραῦς γρᾱός old woman.

For *ναῦς* see Anom. Nouns § 58.

4. Besides the above instances, the Genitives in

εος and *εως*

arise also, through a change of the vowel,

1) from the numerous neuters in *ος*, e. g. *τεῖχος*, *τείχεος*

2) from most of the Nominatives in *ις* and *ι*, and from some in *υς* and *υ*, as *πόλις πόλεως*, *ἄστυ ἄστεος*.

NOTE 1. The more particular details respecting these endings, and also on the Gen. in *ως*, are given below under the head of *contracted declension*, to the laws of which all these terminations are more or less subject; see § 49.

NOTE 2. The Gen. in *ηος* belongs to the dialects; see under words in *αυς* and *ευς*, and under *πόλις*, § 50—52. See also the Anom. *Ἄρης*, *ἔῦς*, *πρέσβυς*, *υἱός*, § 58; and some contracts § 53. n. 5.

NOTE 3. The vowels *α*, *ι*, *υ*, before the ending of the Genitive, are short in all these words, except in *γρᾱός*; hence they are also short in Nominatives of more than one syllable in *ας*, *ις*, *υς*. In regard to monosyllabic Nominatives, the same rule holds here as in the foregoing section, that they are always long; thus *μῦς μῡός*.

§ 43. *Flexion.*

The following will serve as general examples of the ordinary flexion of words in this declension.

Sing.	ὁ (*beast*)	ὁ (*age*)	ὁ, ἡ (*divinity*)	ὁ (*lion*)	ὁ (*giant*)
Nom.	θήρ	αἰών	δαίμων	λέων	γίγᾱς
Gen.	θηρός	αἰῶνος	δαίμονος	λέοντος	γίγαντος
Dat.	θηρί	αἰῶνι	δαίμονι	λέοντι	γίγαντι
Acc.	θῆρα	αἰῶνα	δαίμονα	λέοντα	γίγαντα
Voc.	θήρ	αἰών	δαῖμον	λέον	γίγαν
Dual.					
N. A.V.	θῆρε	αἰῶνε	δαίμονε	λέοντε	γίγαντε
G. D.	θηροῖν	αἰώνοιν	δαιμόνοιν	λεόντοιν	γιγάντοιν
Plur.					
Nom.	θῆρες	αἰῶνες	δαίμονες	λέοντες	γίγαντες
Gen.	θηρῶν	αἰώνων	δαιμόνων	λεόντων	γιγάντων
Dat.	θηρσί (ν)	αἰῶσι (ν)	δαίμοσι (ν)	λέουσι (ν)	γίγᾶσι (ν)
Acc.	θῆρας	αἰῶνας	δαίμονας	λέοντας	γίγαντας
Voc.	θῆρες	αἰῶνες	δαίμονες	λέοντες	γίγαντες

Sing.	ὁ (*raven*)	ὁ, ἡ (*child*)	ὁ (*jackal*)	ὁ (*wood-worm*)	τὸ (*thing*)
Nom.	κόραξ	παῖς	θώς	κίς	πρᾶγμα
Gen.	κόρακος	παιδός	θωός	κιός	πράγματος
Dat.	κόρακι	παιδί	θωΐ	κιί	πράγματι
Acc.	κόρακα	παῖδα	θῶα	κίν	πρᾶγμα
Voc.	κόραξ	παῖ	θώς	κίς	πρᾶγμα
Dual.					
N. A.V.	κόρακε	παῖδε	θῶε	κίε	πράγματε
G. D.	κοράκοιν	παίδοιν	θώοιν	κιοῖν	πραγμάτοιν
Plur.					
Nom.	κόρακες	παῖδες	θῶες	κίες	πράγματα
Gen.	κοράκων	παίδων	θώων	κιῶν	πραγμάτων
Dat.	κόραξι (ν)	παισί (ν)	θωσί (ν)	κισί (ν)	πράγμασι(ν)
Acc.	κόρακας	παῖδας	θῶας	κίας	πράγματα
Voc.	κόρακες	παῖδες	θῶες	κίες	πράγματα

Examples for practice see in Appendix C.

NOTE 1. These examples are fully sufficient; for so soon as one knows the Nom. and Gen. of a word from the lexicon or from the preceding rules, his own reflection will easily teach him the rest, viz. that like *κόραξ* are to be declined all those words which end in ξ and ψ; like *παῖς παιδός*, all which have in the Gen. *δος*, *θος* and *τος*; like *δαίμων δαίμονος*, also *χιών χιόνος*, *ποιμήν ποιμένος*; like *λέων λέοντος*, also *ὀδούς ὀδόντος* and even *θείς θέντος*; and finally like *πρᾶγμα, ατος*, also *ἧπαρ ἥπατος*. Only the *Acc.* and *Voc. Sing.* and *Dat. Plur.* require some particular explanations, which are given in the following sections.—For the Gen. in ως, see §§ 51, 52.

NOTE 2. DIALECTS. Besides what will be adduced in the following sections, we remark here only: (1) That the Dual ending *οιν* is here resolved into *οιιν* by the epic writers, just as in Dec. II, (§ 35. n. 4. *d*,) e. g. *ποδοῖιν* for *ποδοῖν*; (2) That the Ionics sometimes insert ε before ω in the Gen. Plur. when it has the circumflex; e. g. Herod. *χηνέων* for *χηνῶν*, from *χήν χηνός*; and so *ἀνδρέων* for *ἀνδρῶν* from *ἀνήρ*, Herod. 7. 187. Comp. § 28. n. 3.

NOTE 3. QUANTITY. The case-endings *ι*, *α*, and *ας*, are here always *short*; comp. § 34. n. II. 5, and see in § 52 the exceptions to words in *εύς*.— For the quantity of the final syllable of the Nominative, and of the penult of the Genitive, see § 41 notes.

NOTE 4. ACCENT. The following rules are here valid:

1) In words of two or more syllables, the accent remains, so long as its nature admits, upon the same syllable as in the Nominative; see above in *κόραξ, αἰών*.

2) Monosyllables throw the accent in the *Gen.* and *Dat.* of all the numbers upon the case-endings; and upon the ending *ων*, this is always a circumflex (§ 33. n. 9). See above *θήρ, κίς*. See the exceptions below.

3) The *Accusatives*, *Nominatives*, and *Vocatives*, on the contrary, *never* have the tone on the case-ending.*

From the second rule are excepted:

a. The *participles*, as *θείς θέντος, ὤν ὄντος*, etc.

b. The Plural of the adjective *πᾶς, πᾶν*, (*παντός, παντί*,) G. Pl. *πάντων* D. *πᾶσιν*.

c. Some words which have become monosyllables by contraction, e. g. *λᾶας λᾶς* G. *λᾶος* (see § 58); *ἦαρ ἦρ, κέαρ κῆρ*, G. *ἦρος, κῆρος*. But not all such; see in § 41. n. 7, and also *οἷς*, § 50. n. 6.

d. The Gen. Pl. and Dual of the following ten words: *παῖς, θώς, ὁ δμώς slave, ὁ Τρώς Trojan, τὸ φῶς light, ἡ φώς brand, ἡ δάς torch, τὸ ΚΡΑΣ head*, and the anomalous *τὸ οὖς ear, ὁ σής moth*; consequently, *παίδων, θώων, δμώων, Τρώων, φώτων, φώδων, δάδων, κράτων, ὤτων, σέων*: and so in the Dual *παίδοιν*, etc.†

e. The lengthened epic Dat. Pl. *εσι, εσσι*, § 46. n. 2.

§ 44. *Accusative Singular.*

1. The principal ending of the Accusative in this declension is in *α*. But words in *ις, υς, αυς, ους*, have also an

Accusative in *ν*,

which is formed as in the other declensions, by simply changing the *ς* of the Nominative into *ν*, and retaining the quantity. In those words which have a vowel before the case-ending, this is the only form; e. g. *βοῦς* G. *βοός* — *βοῦν· δρῦς* G. *δρυός* — *δρῦν*. So also *ἰχθύν, πόλιν, γραῦν*, etc.

2. Those words on the other hand which assume a *consonant* in the Genitive, have always *α*, when the last syllable of the Nominative is *accented*; e. g. *ἐλπίς, ίδος* — *ἐλπίδα· ποῦς, ποδός* — *πόδα*. If the last

* It must not be overlooked, that in this declension the ending of the *word* (*σωτ-ήρ*), is always to be distinguished from the ending of the *case* (*σωτῆρ-α*), § 39. 1.

† In several of these words, this accentuation is a trace of contraction from the more ancient forms *παΐϊς, φωΐϊς, δαΐϊς, ΚΡΑΑΣ, οὔας*; in the others, it probably proceeds from an endeavour to distinguish them from the similar Genitives of the words *αἱ Τρωαί, δμωαί, θωή damage, ὁ φώς man*, etc.

syllable of the Nominative is *unaccented*, they commonly have *ν*, but often also *α*; e. g. *ἔρις, ιδος — ἔριν* and *ἔριδα* · *κόρυς, υθος — κόρυν* and *κόρυθα* · *ἐέλπις, ιδος — ἐέλπιν* and *ἐελπίδα* · *πολύπους, οδος — πολύπουν* and *πολύποδα*.

NOTE 1. So too *λᾶας* contr. *λᾶς stone*, Gen. (*λάαος*) *λᾶος*, has in Acc. *λᾶαν* contr. *λᾶν*. — See also the Anom. *κλείς* (§ 58); and for words in *ω* and *ως*, see § 49. n. 7.

NOTE 2. From the ancient language, the poets (not Attic) retained *βόα* for *βοῦν*, *εὐρέα* for *εὐρύν*, *ἰχθύα* for *ἰχθύν*, and some others.

§ 45. *The Vocative.*

1. In this declension the instances are particularly frequent, where a word can indeed form its Vocative regularly, but nevertheless makes it commonly, or at least among the Attics, like the Nominative. We subjoin therefore the rules, according to which nouns of certain terminations can thus form their own Vocative; leaving it to observation to determine in what words this regular Vocative actually occurs.

2. The endings *ευς, ις, υς*, as also the words *παῖς, γραῦς, βοῦς*, cast off their *ς* to form the Vocative; and those in *ευς* then assume the circumflex (§ 11. 3); e. g. *βασιλεύς* Voc. *ὦ βασιλεῦ*. — *Πάρι, Ἀωρί, Τῆθυ, ἡδύ*, etc. — *παῖ, γραῦ, βοῦ*.

3. Words in *ας* and *εις*, before which *ν* has fallen away, also cast off their *ς* to form the Vocative, and then for the most part resume the *ν*; e. g. *τάλᾱς, ᾶνυς, ὦ τάλᾶν* · *Αἴᾱς, αντος, ὦ Αἶαν* · *χαρίεις, εντος, ὦ χαρίεν*. But several proper names in *ᾱς, αντος*, have in the Voc. only the long *α*; e. g. *Ἄτλας, αντος, ὦ Ἄτλᾰ*.

4. Words which have *η* or *ω* in the termination of the Nominative, simply take *ε* or *ο* in the Vocative; regularly however only when the other cases have *ε* or *ο*; see in the examples *δαίμων* and *λέων* (§ 43). So also *μήτηρ, έρος, ὦ μῆτερ* · *ῥήτωρ, ορος, ὦ ῥῆτορ* · *Σωκράτης, εος, ὦ Σώκρατες*.

5. Feminines in *ώ* and *ώς* form the Vocative in *οῖ* (§ 11. 3); e. g. *Σαπφώ, ὦ Σαπφοῖ* · *Ἠώς, ὦ Ἠοῖ*.

NOTE 1. From the rule in no. 4, are excepted those which have the accent on the last syllable, e. g. *ποιμήν, ένος, ὦ ποιμήν, shepherd*; but only substantives, not adjectives; e. g. *ὦ κελαινεφές*. The following three accord with the general rule, only drawing back the accent, viz. *πάτερ, ἄνερ, δᾶερ*, from *πατήρ, ἀνήρ, δαήρ brother-in-law*, G. *έρος*.

NOTE 2. Words which retain the long vowel in the other cases, remain in the Voc. unchanged: consequently *ὦ Πλάτων* (G. *ωνος*), *ὦ Ξενοφῶν* (*ῶντος*), *ὦ ἰητήρ* (*ῆρος*), *ὦ Κράτης* (*ητος*). But the following three make the vowel short in the Vocative; viz. *Ἀπόλλων ωνος, Ποσειδῶν ῶνος*

Neptune, σωτήρ -ῆρος *saviour*; Voc. ὦ Ἄπολλον, Ποσείδον, σῶτερ. Here also the drawing back of the accent must not be overlooked.

NOTE 3. When the accent in the Nominative stands upon the penult, it can in the Voc. be thrown farther back, by shortening the last syllable. (§ 12. 2. *a*.) This however actually takes place only in certain words, as Σώκρατες, Ἄπολλον; in others not, e. g. χαρίεν, δαίφρον, Παλαῖμον.

NOTE 4. It is easy to conceive, that those objects which are seldom directly addressed, should retain rather the form of the Nominative whenever this did occur; as ὦ ποῦς, ὦ πόλις, and the like. This often takes place also, especially among the Attics, in such words and names as Κρέων, Αἴας, τάλας, σωτήρ, etc.

NOTE 5. The word ἄναξ *king*, when employed to invoke a *god*, has its own form of the Vocative, ὦ ἄνα, by crasis ὦνα; elsewhere ὦ ἄναξ, by crasis ὦναξ.

§ 46. *Dative Plural.*

1. When the ending σιν, σι, of the Dative Plural, is preceded by a *consonant*, the same general rules are applicable as for the ς of the Nominative (§ 41). See above, κόραξ, παῖς, αἰών. So also Ἄραψ Ἄραβος — Ἄραψιν, ἧπαρ ἥπατος — ἥπασιν, etc.

2. When in such words the vowel of the oblique cases differs from that of the Nominative, it remains also in the Dat. Plural; as δαίμων, ονος — δαίμοσι· ποῦς, ποδός — ποσίν· ἀλώπηξ, εκος — ἀλώπεξιν. But when ντ has been dropped, the necessary prolongation (§ 25. 4) takes place; see above, λέων, γίγας, and also ὀδούς, όντος — ὀδοῦσι· τυπείς, έντος — τυπεῖσιν. If only ν has been dropped, the short vowel remains; as κτείς κτενός — κτεσίν.

NOTE 1. The adjectives also (not participles) in εις, εντος, have only ε, as φωνήεις, εντος — φωνήεσιν.

3. When the ending σιν, σι, is preceded by a *vowel*, i. e. when the word has ος *pure* in the Genitive, this vowel remains in the Dat. Pl. unchanged, as in the other oblique cases; e. g. ἀληθής, έος — ἀληθέσι· τεῖχος, εος — τείχεσι· δρῦς, δρυός — δρυσίν. When however the Nom. Sing. has a *diphthong*, the Dat. Pl. takes it also, e. g.

βασιλεύς, έως — βασιλεῦσι
γραῦς γραός — γραυσί
βοῦς βοός — βουσίν.

NOTE 2. The ancient and epic language has -εσσι (ν), and more rarely -εσι (ν), instead of σι (ν), in all words; and this ending, inasmuch as it begins with a vowel, is appended just as in the other cases; e. g. ἰχθύ-εσσι, κοράκεσσι, παίδεσσι, βόεσσι, βασιλέεσσιν, ἀνάκτεσι. This form of the Dative, when it comes from monosyllables, retains the tone upon the first syllable, or root; e. g. παίδεσσιν, ἴνεσι, from παῖς, ἴς.—The Dat. in άσι see in § 47. See also § 52. n. 3, and the Anom. υἱός and χείρ, § 58.

§ 47. *Syncope of some Words in ηρ.*

1. Some words in *ηρ*, G. *ερος*, drop the *ε* in the Gen. and Dat. Sing. and also in the Dat. Pl. and then insert *α* after the *ρ* in this Dative; thus

πατήρ father, Gen. (*πατέρος*) *πατρός*, Dat. (*πατέρι*) *πατρί*, A. *πατέρα*, V. *πάτερ*. *Pl.* *πατέρες*, G. *πατέρων*, D. *πατράσι*, A. *πατέρας*.

2. In the same manner are declined, with some anomalies of accent, the following:

μήτηρ (*μητέρος*) *μητρός mother*
ἡ γαστήρ (*γαστέρος*) *γαστρός stomach*
θυγάτηρ (*θυγατέρος*) *θυγατρός daughter*
Δημήτηρ (*Δημήτερος*) *Δήμητρος Ceres*,

which last forms also the Accus. in the same manner, *Δήμητρα*. — For *ἀνήρ*, see Anom. Nouns § 58.

NOTE 1. The poets sometimes neglect this syncope, and write e. g. *πατέρος*, *θυγατέρεσσι*; sometimes also they employ the syncope where it is not usually found, as *θύγατρες*, *θυγατρῶν*, etc. *πατρῶν* Hom.

NOTE 2. The accent of these forms is very anomalous. (1) It stands in the full forms (except in the compound *Δημήτηρ*) always upon the *ε*, and therefore in the forms of *μήτηρ*, *θυγάτηρ*, is first shifted to that place. (2) After the *ε* is dropped, the accent is thrown in the Gen. and Dat. of most of them, upon the ending, as *μητρός*, *θυγατρῶν*, *θυγατράσι*; which elsewhere occurs only in forms from monosyllabic Nominatives. (3) *Δημήτηρ* on the contrary draws the tone back in all the syncopated forms, as *Δήμητρος*, etc. and *θυγάτηρ* does the same, but only in the Nom. and Acc. when syncopated by the poets, as *θύγατρα*, *θύγατρες*, *θύγατρας*.

NOTE 3. The word *γαστήρ* has in the Dat. Pl. *γαστράσιν* and *γαστῆρσιν*. So also *ἀστήρ*, *έρος*, *star*, which otherwise is not syncopated, has the Dat. Pl. *ἀστράσιν*.

Contracted Third Declension.

§ 48. *Contraction of Words with Gen. in ος pure.*

1. Of words which have *ος pure* in the Genitive (§ 42), there are few which are not in some of their forms *contracted;* although this is far from taking place in all those forms, where the general rules would permit it.

2. In some instances the mode of contraction deviates from the general rules; and one instance of this deviation lies in the following special rule:

> The contracted *Accusative Plural* of the third declension is always formed like the contracted *Nominative Plural*.

NOTE 1. Thus e. g. the Nom. Plurals *ἀληθέες, βόες*, are regularly contracted into *ἀληθεῖς, βοῦς*; and then the Acc. Plural, contrary to the general rules, assumes precisely the same form; e. g. *ἀληθέας, βόας*, contr. *ἀληθεῖς, βοῦς*; and that too even in words which usually neglect the contraction of the Nom. Plur. The only exception to this special rule, (*ἀγυιᾶς* and the like), see in § 53. 2.

NOTE 2. In the third declension there can be strictly no *ὁλοπαθῆ* (§ 33. 5); because the Nominative has no case-ending of its own, like the other cases. But the *formative* ending of the Nom. can also be pure, and consequently subject to contraction. This however must then be regarded as taking place in the root, and therefore as something apart from declension; as *ἥαρ κῆρ*, *Ὀπόεις Ὀποῦς*; and when we know the contracted form of the *Genitive* (*κῆρ κῆρος*, *Ὀποῦς Ὀποῦντος*), all the other cases follow in the ordinary manner. For this reason, this contraction has been already treated of above in § 41. n. 5—7. It is only when both the formative ending and the case-ending are pure, and consequently a double power of contraction exists, that this mode cannot be separated from the ordinary contracted declension; see § 53. 3. Comp. § 91. n. 1, 2.

Examples for practice in all the following instances of contraction, see in Appendix C.

§ 49. *First Form of Contraction.—Words in ης, etc.*

Words in *ης* and *ες*, G. *εος*, (all of them properly adjectives,) *neuters* in *ος*, G. *εος*, and *feminines* in *ω* and *ως*, G. *οος*, are contracted in all the cases where two vowels come together.

Sing.	*ἡ (galley)*		*τὸ (wall)*		*ἡ (echo)*	
Nom.	τριηρης		τεῖχος		ἠχώ	
Gen.	τριήρεος	τριήρους	τείχεος	τείχους	ἠχόος	ἠχοῦς
Dat.	τριήρεϊ	τριήρει	τείχεϊ	τείχει	ἠχόϊ	ἠχοῖ
Acc.	τριήρεα	τριήρη	τεῖχος		ἠχόα	ἠχώ
Voc.	τρίηρες		τεῖχος		ἠχοῖ	
Dual.						
N. A. V.	τριήρεε	τριήρη	τείχεε	τείχη	ἠχώ	
G. D.	τριηρέοιν	τριηροῖν	τειχέοιν	τειχοῖν	as Dec. II.	
Plur.						
Nom.	τριήρεες	τριήρεις	τείχεα	τείχη	ἠχοί	
Gen.	τριηρέων	τριηρῶν	τειχέων	τειχῶν	as Dec. II.	
Dat.	τριήρεσι(ν)		τείχεσι(ν)			
Acc.	τριήρεας	τριήρεις	τείχεα	τείχη		
Voc.	τριήρεες	τριήρεις	τείχεα	τείχη		

—Neuter adjectives in *ες* are declined, with the exception of this ending itself, entirely like the neuters in *ος*; thus from *ἀληθής*, Neut. *ἀληθές*, Pl. *τὰ ἀληθέα ἀληθῆ*.

NOTE 1. The feminines in *ώ* and *ώς* are usually found only in the Singular. When the Dual and Plural are necessary, they are formed according to Dec. II.—The masc. *ἥρως* see in the anom. Nouns § 58.

NOTE 2. The Dual in η, (e. g. Aristoph. Thesm. 282 ὦ περικαλλῆ Θεσμοφόρω,) deviates from the general rule, as being contracted from εε (§28. 3). The Attics employ the uncontracted form; e. g. τῶ γένεε, Plato Polit. 260. b.

NOTE 3. The Attics never neglect the contraction in these words, except in the Gen. Plur. where we very commonly find ἀνθέων, κερδέων, τριηρέων, etc. and so in Ἄρεος, Gen. of Ἄρης *Mars*.—The uncontracted forms of words in ώ and ώς occur nowhere, not even in the Ionic dialect.

NOTE 4. Several *paroxytone* adjectives in ης, remain paroxytone in the contracted Gen. Plur. e. g. συνήθης (from ἦθος), τῶν συνήθων (uncontr. συνηθέων), αὐτάρκης αὐτάρκων, etc. Comp. adverbs in ως § 115. n. 1.— Also the Gen. Pl. τριηρῶν, which is given above as regular, is commonly accented

τριήρων,

as coming from an adjective τριήρης *three-oared*.

NOTE 5. The irregular contraction of such words as have still another vowel before the usual contraction, see in § 53.

NOTE 6. The Dorics and the epic writers contract the Gen. in εος into ευς (§ 28. n. 5); e. g. τοῦ γένευς from τὸ γένος.

NOTE 7. The accent of the Accus. of words in ώ (τὴν ἠχώ) is contrary to the rule in § 28. n. 9. In words in ώς, (of which there are but two, ἠώς and αἰδώς,) the Accus. is accented regularly; τὴν ἠόα, ἠῶ. — The Ionics often form the Accus. from both these terminations in ουν, e. g. Ἰὰ Ἰοῦν, ἠώς ἠοῦν.

§ 50. *Second Form of Contraction.—Words in υς, etc.*

1. All other words admit of contraction only in the *Nominative, Accusative*, and *Vocative Plural;* except a few which are contracted in the *Dative Singular* also. We adduce first those in υς, G. υος, e. g. ὁ ἰχθύς *fish*.

Sing. N. ἰχθύς G. ἰχθύος D. ἰχθύϊ A. ἰχθύν
Plur. N. ἰχθύες contr. ἰχθῦς G. ἰχθύων D. ἰχθύσιν
A. ἰχθύας contr. ἰχθῦς.

NOTE 1. The epic language contracts also the Dat. in υϊ, as ἰχθυῖ, (νέκυς, νέκυϊ) νέκυι.

2. In the same manner are contracted words in ις, when they have the Ionic and Doric form of the Gen. in ιος; e. g. in Herodotus πόλις, G. πόλιος, Plur. πόλιες and πόλιας, contr. πόλῑς. These also contract the Dat. Sing. πόλιι into πόλῑ. See note 5.

For the short vowel in some Datives, as Κλέοβι, see § 28. n. 11.

3. Here belong also βοῦς *ox, cow*, G. βοός D. βοΐ A. βοῦν V. βοῦ, *Plur.* βόες contr. βοῦς G. βοῶν D. βουσίν A. βόας contr. βοῦς.

NOTE 2. The Dorics wrote βῶς, βῶν; and the word has this Accusative in Homer (Il. η, 238) when it stands as fem. for *ox-hide;* comp. Il. μ, 105 βόεσσιν.

4. Here belongs likewise *γραῦς old woman*, G. *γραός* D. *γραΐ* A. *γραῦν* V. *γραῦ*, Plur. *γρᾶες* contr. *γραῦς* G. *γραῶν* D. *γραῦσιν* A. *γρᾶας* contr. *γραῦς*. The unusual contraction of *γρᾶες* into *γραῦς* is to be noted. The Ionics have *γρηῦς, γρηός*, etc. without contraction.—For *ναῦς*, which partly follows this model, see Anom. Nouns § 58.

Note 3. In all the above words the contraction is often neglected by Attic writers; most frequently in the Nom. Plur. and especially in forms from monosyllables, as *κίες, μύες, δρύες, γρᾶες, βόες;* often also *ἰχθύες*, etc.

Note 4. It is somewhat remarkable, that by this contraction the Plural becomes again like the Nom. Sing. Even where the quantity is different, this is not always apparent from the accent, e. g. in *ὁ βότρυς* and *τοὺς βότρῡς*.

Note 5. In the common language, the flexion in *ις*, G. *ιος*, etc. is exhibited (besides in *κίς*) only by single forms from *τίγρις tiger, πόρτις heifer, πόσις husband, ἡ μῆνις wrath, ἡ τρόπις keel*, (all which however sometimes take *δ* in the Gen. § 56. n. 5); and further by some proper names, as *Ἴφις*, and by adjectives in *ις, ι*, § 63. 1. The multitude of other words in *ις*, which assume no consonant in the Genitive, follow the model in the following section.

Note 6. The word *ὄϊς sheep* conforms to the above mode of declension (Text 2); and has Gen. *ὄϊος*, Nom. and Acc. Plur. *ὄϊς* (long *ι*). Commonly however the Nom. Sing. is contracted (*οἶς*), and the word is then thus declined: N. *ἡ οἶς*, G. *οἰός*, D. *οἰΐ*, A. *οἶν*, Plur. *οἶες, οἶας*, both contr. *οἶς*, consequently *ἡ, αἱ, τὰς οἶς*.—But in the Dat. Pl. Homer has *ὄεσσιν*, for *ὄεσι* according to the following section.

Note 7. Most words in *οῦς* belong to the contracted second declension, as *πλοῦς, ῥοῦς, νοῦς*. Like *βοῦς* are declined only *χοῦς* (Anom. § 58) and *ῥοῦς* when it signifies *sumac;* but these are never contracted.

§ 51. *Contraction with the Attic Genitive, etc.*

1. Most words in *ις* and *ι*, and some few in *υς* and *υ*, retain in the common language, the vowel of the Nominative only in the *Nom. Acc.* and *Voc. Singular.* In all the other terminations they change it into *ε*, and then contract the Dat. *εῖ* into *ει*, the Plur. *εες* and *εας* into *εις*, and Neut. *εα* into *η*. Other endings are not contracted.

2. Substantives in *ις* and *υς* then assume also the so called

Attic Genitive,

i. e. they form the Gen. Sing. in *ως* instead of *ος*, and the Gen. Dual in *ων** instead of *οιν*; but they accent *all three* Genitives as if the last syllable were short (§ 11. 5, 8.)

* The Grammarians call this Attic; but in the manuscripts and editions of Attic writers we find e. g. *γενεσέοιν, κινησέοιν*, etc. The form in *ων* rests only on the authority of the ancient Grammarians and on analogy, as no examples of it are known.

3. *Neuters* in *υ* and *ι* have the common Genitive; e. g. *ἄστυ, ἄστεος, ἀστέων· πέπερι, πεπέρεος.*

4. Hence arises for *substantives* the following usual mode of declension:

Sing.	ἡ (*state*)	ὁ (*ell*)	τὸ (*city*)		*Plur.*	
N.	πόλις	πῆχυς	ἄστυ	πόλεις	πήχεις	ἄστη
G.	πόλεως	πήχεως	ἄστεος	πόλεων	πήχεων	ἀστέων
D.	πόλει	πήχει	ἄστει	πόλεσι(ν)	πήχεσι(ν)	ἄστεσι(ν)
A.	πόλιν	πῆχυν	ἄστυ	πόλεις	πήχεις	ἄστη
V.	πόλι	πῆχυ	ἄστυ	πόλεις	πήχεις	ἄστη
Dual. N. A.				πόλεε	πήχεε	ἄστεε
G. D.				πόλεοιν	πήχεοιν	ἀστέοιν

5. *Adjectives* in *υς*, Neut. *υ*, have the common Genitive, and do not contract the neuter Plural; e. g.

ἡδύς Neut. ἡδύ Gen. ἡδέος Dat. ἡδεῖ
Pl. ἡδεῖς Neut. ἡδέα G. ἡδέων.

NOTE 1. The greater part of words in *υς* are declined according to the preceding section. Like πῆχυς are declined only πέλεχυς, and in part ἔγχελυς and πρέσβυς, see anom. Nouns § 58. Like ἄστυ are declined (besides πῶϋ which does not occur contracted) a number of names of plants and minerals in *ι*, as σίναπι, κιννάβαρι, etc.

NOTE 2. The Attic poets have, for the sake of the metre, the Gen. ἄστεως, which later writers use also in prose.

NOTE 3. The Ionics always decline words in *ις* Gen. *ιος* (as πόλιος, etc.) according to § 50.—There exists also a Genitive in *εος*, but only among the Attics, when they shorten that in *εως* on account of the metre, e. g. πόλεος, ὕβρεος, etc.—The epic poets have the Ionic flexion; except that in the Dat. they make *εϊ* in order to avoid the cacophony of *ιι*, e. g. πόσις, πόσιος, πόσεϊ. Hence, when they contract this Dative, they often make it in *ει* (πόλει), instead of *ῑ* (πόλῑ), which is peculiar to Ionic and Doric prose.—On the other hand, of the words in *υς* which belong here (except ἔγχελυς), the Ionic form is *εος, εϊ*, as πῆχυς, πήχεος, πήχεϊ, etc.

NOTE 4. The word πόλις alone has in the epic language a Gen. πόληος, and then the Accus. is πόληα.

NOTE 5. Contractions like πηχῶν, and G. ἡμίσους, Pl. τὰ ἥμίση, from the neut. adject. ἥμισυ, belong to the later and less pure Attic dialect.

§ 52. *Third Form of Contraction.—Words in εύς.*

Words in *εύς* have likewise the Attic Genitive, but only that of the Sing. in *ως*, and without any peculiarity in the Accent; inasmuch as the tone in the Nom. is always on *εύς*, and therefore remains in the other cases on the penult (§ 43. n. 4, 1). In these words also, only the *Dat. Sing.* and *Nom.* and *Accus. Plur.* are contracted; but in the last case the uncontracted *εας* is the more usual form.

Sing.	ὁ (*king*)	*Dual.*	*Plur.*
Nom.	*βασιλεύς*	*βασιλέε*	*βασιλεῖς*
Gen.	*βασιλέως*	*βασιλέοιν*	*βασιλέων*
Dat.	*βασιλεῖ*		*βασιλεῦσι* (*ν*)
Acc.	*βασιλέᾱ*		*βασιλέᾱς* and *βασιλεῖς*
Voc.	*βασιλεῦ*		*βασιλεῖς*

NOTE 1. The long *α* in the *Acc. Sing.* and *Plur.* is an Attic peculiarity. —The Accus. in *εἷς* is employed by writers not Attic, i. e. those called *οἱ κοινοί* (§ 1. 9). The Accus. Sing. in *έα* is sometimes contracted into *η* by the Attic as well as other poets: Il. o, 339. Aristoph. Acharn. 1151.

NOTE 2. The earlier Attic writers, e. g. Thucydides, Aristophanes, contract the Nom. Pl. into *ῆς*, e. g. *οἱ ἱππῆς*, *οἱ Μαντινῆς*. This contraction is sometimes marked with *ι* subscript, but incorrectly, because it comes from the ancient *ῆες*; see the next note.

NOTE 3. The Ionics decline throughout *βασιλῆος*, *βασιλῆϊ*, *ῆα*, *ῆες*, *ῆας*, etc.—The form in *έος*, *εῖ*, on the contrary, is here very rare, and peculiar to the poets.—For the Dat. Pl. *βασιλέεσσι* and *ἱππήεσσι* from *ἱππεύς*, see § 46. n. 2.

§ 53. *Attic Contracted Forms.*

1. Some deviations in the contractions of the third declension occur occasionally through the influence of the Attic dialect; especially when *ε* is both preceded and followed by a vowel. In such instances the ending *εα* is contracted into *α*, instead of into *η*; e. g. *ὑγιής healthy*, Acc. Sing. and Neut. Pl. *ὑγιέα* contr. *ὑγιᾶ*, and so *εὐφυᾶ*, *ἐνδεᾶ*; *κλέος* Pl. *κλέεα—κλέα*.

2. Even those endings of words in *εύς* which are not usually contracted, swallow up in some words in like manner the *ε* before *α*, *ας*, and *ως*; thus *χοεύς a measure* (see Anom. *χοῦς* § 58), Gen. *χοῶς* for *χοέως*, Acc. *χοᾶ*, Acc. Pl. *χοᾶς*· *Πειραιεύς* G. *Πειραιῶς* A. *Πειραιᾶ*· *ἀγυιεύς altar before the door*, *τοὺς ἀγυιᾶς*, and some others.

3. In proper names in *-κλέης* contr. *κλῆς*, there arises a double contraction, which however is usual only in the Dative, e. g.

N.	*Περικλέης*	—	*Περικλῆς*
G.	*Περικλέεος* contr.	*Περικλέους*	
D.	*Περικλέεϊ* —	*Περικλέει* —	*Περικλεῖ*
A.	*Περικλέεα* —	*Περικλέα*	
V.	*Περίκλεες*	—	*Περίκλεις*.

So also *Ἡρακλῆς Hercules*, and some others.

NOTE 1. The doubly contracted Accusative is rarely found, e. g. *Ἡρακλῆ*, Plat. Phaedo. p. 89. c.—The form *Ἡρακλῆν* in later writers is explained from § 56. n. 4.

NOTE 2. Sometimes instead of contraction, there was an *elision* of one of the vowels; e. g. Voc. *Ἡράκλες*, as an exclamation in the later prose; and

in the poets, Gen. *Σοφοκλέος*, D. *Ἡρακλεῖ*; Hom. *ὑπερδέα* (instead of *-εᾶ*) for *ὑπερδεέα* from *-εής*; *σπέσσι* for *σπέεσσι*.

NOTE 3. By means of this elision we can explain the instances, where the unaccented ending *α*, e. g. in *τὰ κλέα*, which from the contraction should be long, is nevertheless in the epic writers short. Comp. § 28. n. 11.

NOTE 4. As to the rest, the learner should observe for himself, what words and what endings in each word have the ordinary form, or this peculiar contraction. Thus we find always *ἁλιέα, ἁλιέας*, from *ἁλιεύς*, and from *ὑγιής* the Acc. Pl. *ὑγιεῖς*, never *-ᾶς*. Comp. Text 1.

NOTE 5. The Ionics always have *ὑγιέα, Ἡρακλέεα, ἐνδεέες*, etc. The early poets contract the first εε into *ει* or *η*; e. g. from *κλέος, σπέος*, we find G. *κλεῖος* Pl. *κλεῖα*; D. *σπεῖι* and *σπῆϊ*; also *Ἡρακλῆος, ῆϊ, ῆα*.—For *χρέος, χρέως*, see § 58.

§ 54. *Fourth Form of Contraction.—Neuters in ας.*

1. Of the neuters in *ας* the following two, *κέρας horn* and *τέρας wonder*, have the Gen. in *ατος*, from which the Ionics drop the *τ*,

κέρατος κέραος, τέρατος τέραος,

and the following three, *γῆρας age, γέρας honour*, and *κρέας meat*, have every where only *αος*.

2. Hence arises the following contraction:

	Sing.	*Dual.*	*Plur.*
N. A. V.	*κέρας*	*κέρᾱε κέρᾱ*	*κέρᾱα κέρᾱ*
G.	*κέραος κέρως*	*κεράοιν κερῷν*	*κεράων κερῶν*
D.	*κέραϊ κέρᾳ*		*κέρασι(ν)*

NOTE 1. The word *τέρας* admits the contraction only in the Plural, as *τέρα τερῶν*; in the Singular *τέρατος* alone is usual among the Attics. So also in *κέρας*, the form in *ατος* remained current along with the contracted one. The three other words commonly occur only in the contracted form. The form in *αος* is consequently, in all these words, merely Ionic.

3. Other neuters in *ας, αος*, take of the contracted forms only those in *ᾳ* and *α*; e. g. *σέλας light, δέπας goblet, τῷ σέλᾳ, δέπᾳ*, Pl. *τὰ σέλα, δέπα*. So also *δέρας, σφέλας*, etc.

NOTE 2. The middle syllable *ρα* in the forms from *κέρας* is originally long; as *κέρᾱτα* Anacr. 2. Eurip. Bacch. 919. Hence, in the later epic writers, the resolution of the long vowel, as *κεράατα*, and in like manner also *τεράατα*.

NOTE 3. On the other hand, the final syllable, e. g. in *τὰ γέρα, κρέα*, is sometimes used as *short* (§ 28. n. 11).—In Homer, *κρέα* is also made monosyllabic, § 28. n. 6.

NOTE 4. The Ionics in flexion often change the *α* of these words into *ε*, and decline them as if from a Nom. in *ος*; e. g. *κέρεος, τὰ γέρεα, κρέεσσιν*, etc. Some old words have only this form; see the Anom. *βρέτας, οὖδας*, and in part *κνέφας*, § 58.

§ 55. *Contracted Form of Comparatives in ων, ον.*

1. Comparatives in *ων*, Neut. *ον*, G. *ονος*, (§§ 67, 68,) drop the *ν* in the *Accusative Singular*, and in the *Nom. Accus.* and *Voc. Plural*, and then contract the vowels. But unless this contraction takes place, the *ν* is never dropped, even by the Ionics. E. g.

	Sing.	*Plur.*
Nom.	*μείζων greater*	*μείζονες* contr. *μείζους*
Gen.	*μείζονος*	*μειζόνων*
Dat.	*μείζονι*	*μείζοσι(ν)*
Acc.	*μείζονα* contr. *μείζω*	*μείζονας* contr. *μείζους*
Voc.	*μεῖζον*	*μείζονες* contr. *μείζους*

Neut. Plur. τὰ μείζονα contr. *μείζω*

The *Dual* remains unchanged.

The Attics employ the forms *μείζονα* and *μείζονας* not less readily than they do the contracted ones; but *μείζονες* seldom occurs.

2. Similar, but less simple, is the usual Attic contraction of the Accusative in the two proper names *Ἀπόλλων, ωνος*, and *Ποσειδῶν, ῶνος, Neptune*,

Acc. *Ἀπόλλωνα Ἀπόλλω, Ποσειδῶνα Ποσειδῶ.*

Note. So also in the poets *κυκεών a mixed drink*, Acc. *κυκεῶνα—κυκεῶ*, epic *κυκειῶ*.—Compare on this contraction and some similar ones from *εἰκών, ἀηδών*, etc. § 56. n. 6. *d.* and n. 7.

§ 56. Anomalous Declension.

1. What is properly called *anomaly* in declension, is when from any Nominative one or more of the oblique cases are actually formed in an irregular and peculiar manner, i. e. not according to the general rules; see in the list of Anomalous Nouns, § 58, e. g. *ἀνήρ, κύων, γάλα.*

Note 1. To these mere deviations in flexion, may be referred the simpler declension of some foreign and later proper names in *ς*, with a long vowel, e. g.

Φιλῆς G. *Φιλῆ* D. *Φιλῇ* A. *Φιλῆν* V. *Φιλῆ*
Ἰησοῦς G. *Ἰησοῦ* D. *Ἰησοῦ* A. *Ἰησοῦν* V. *Ἰησοῦ.*

2. But the greater part of the actual deviations from regular declension, consist in what may be called the *commutation* or *interchange* of forms. In Greek it was very often the case, especially in the more ancient language, that a word had two or more terminations and modes of flexion, with only one and the same signification. As the language became more cultivated, only one of these forms was for the most part retained as the current form; but still the other often maintained its place, sometimes for the sake of well sounding alternation, sometimes acciden-

tally, and most frequently in the poets. E. g. *Δημήτηρ*, more seldom *Δήμητρα, Ceres; δάκρυον*, older form *δάκρυ, υος, tears.*

NOTE 2. Here belong the instances where a masc. in *ος* of Dec. II, is at the same time a neut. in *ος* of Dec. III; like *ὁ* and *τὸ σκότος darkness, σκύφος cup, ὄχος chariot.* Further, some prolongations of the feminine endings of Dec. I, e. g. *σελήνη, ἀνάγκη*, Ion. *σεληναίη, ἀναγκαίη; Ἀθηνᾶ Minerva*, epic *Ἀθήνη*, Ion. *Ἀθηναίη;* and many female names in *η* with the epic secondary form in *εια*, as *Πηνελόπη* and *Πηνελόπεια, Περσεφόνεια, Τερψιχόρεια.* And in general, many proper names have even in the Nom. a double form; e. g. *-κλῆς* and *-κλος, Ἰφικλῆς* and *Ἴφικλος;* and the poets therefore, according to the necessities of the metre, could follow sometimes one form, sometimes the other. Thus Homer has always in the Nom. *Πάτροκλος*, but in the Acc. both *Πάτροκλον* and *Πατροκλῆα*, Voc. *Πάτροκλε* and *Πατρόκλεις*, without its being necessary to consider this as a case of *Metaplasm;* see 5 below.

3. Such double forms had their origin, of course, at a time when as yet there was no trace and no idea of scientific grammar, and when every form and every ending was regarded only by itself, without reference to any other form. Hence it was the natural consequence, that often, of two modes of flexion in a word, one became usual in one oblique case, and the other in another; and thus the word became truly *anomalous.* E. g. *γυνή* would regularly follow the first declension, but actually has the Gen. *γυναικός*, etc. from the obsolete Nom. *ΓΥΝΑΙΞ.* So *ναῦς* has in the Acc. *ναῦν*, but in the Dat. *νηΐ*, from the Ionic form *νηῦς.* See these words in § 58, and compare there also *Ζεύς, ὕδωρ, γόνυ, δένδρον, πῦρ.*

4. Not unfrequently the two forms remained more or less in common use by the side of each other, in the *same* case; e. g. *νίός*, G. *νἱοῦ* and also *νἱέος* from a Nom. of the third declension; see in the Catal. § 58, and comp. there *θέμις, κοινωνός, ὄρνις, χοῦς.* A word of this sort is called *Abundans.**

5. When both forms presuppose but one and the same *Nominative*, from which they are only declined in a different manner, the word is called a

Heteroclite,

e. g. *Οἰδίπους*, Gen. *Οἰδίποδος* and *Οἰδίπου* after the contracted second declension. When however one of the forms presupposes an unusual or obsolete Nominative, this is called a

Metaplasm,

e. g. *δένδρον, ου*, Dat. Pl. *δένδροις* and also *δένδρεσιν* from a Nom. *τὸ δένδρος.*

* Many such words however are *abundantia* only for us in grammar; because we must observe and arrange together, what was current at different periods or in different dialects and writers; as e. g. the variations in *θέμις.*

6. It is also an instance of *Metaplasm*, when from a masculine in ος is formed a Neut. Pl. in α; this occurs in prose particularly with

τὰ δεσμά, σταθμά, σῖτα,

which forms, especially in certain connexions, are used for οἱ δεσμοί, etc.

NOTE 3. Most of the common and poetical anomalies of declension consist of Heteroclites and Metaplasms, or a mixture of both. Those which require to be treated of singly are given in alphabetical order in § 58. Here, however, we must first bring into one view several classes of anomalous nouns, under which are included many of those particular examples.

NOTE 4. To the *Heteroclites* belong those words in ης which are declined after both Dec. I, and III. Some throughout; e. g. μύκης *mushroom*, G. ου and ητος; especially proper names like Λάρης, G. ου and ητος; see the Anom. Θαλῆς, § 58. Others in part; thus all contracted proper names in ης which have Gen. εος, form the Acc. both in η and ην; e. g. Σωκράτης G. (εος) ους, Acc. Σωκράτη Plat. and Σωκράτην Xenoph. Of those in κλῆς, the Acc. in κλῆν, though used by later writers, is wholly rejected by the Atticists. —The Ionics invert this, and in words in ης which are usually declined after Dec. I, they form the *Acc. Sing.* and *Plur.* after Dec. III; e. g.

τὸν δεσπότεα Pl. τοὺς δεσπότεας, from δεσπότης, ου
Μιλτιάδεα from Μιλτιάδης, ου.*

NOTE 5. Another class of Heteroclites consists of some nouns in ις, which in flexion sometimes assume a δ, and sometimes not; e. g. μῆνις *wrath* G. μήνιος and μήνιδος; and several proper names, as Ἀνάχαρσις, ιδος Aristot. and εως Plutarch. So also feminines in ις, ιδος, e. g. πανήγυρις, μῆτις, Ἶσις, Θέτις, etc. are declined by the Ionics and Dorics very commonly with G. ιος.—Here belong also some epic Datives with a shortened ι (§ 28. n. 11), as δαΐ for δαΐδι.

NOTE 6. The Nominative endings in ως, ων, ωρ, give occasion also to very many anomalies; where however it is sometimes difficult to decide, whether one of the forms ought not to be referred to contraction. Here belong:

a. Nom. ως and ος. Even ἔρως, ωτος, *desire, love*, which most clearly belongs to Dec. III, has also a secondary poetic form ἔρος, Acc. ἔρον. It is therefore less surprising, when in some words which belong to the Attic Dec. II, there occur single forms from the common Dec. II; e. g. ταώς, Nom. Pl. ταώ and ταοί. See also the Anom. κάλως and γέλως § 58.

b. Nom. ως, G. ω and ωος. So Μίνως, πάτρως, μήτρως; but still in Plur. more commonly πάτρωες, etc. See also the Anom. κάλως, and comp. ἥρως, § 58.

c. Nom. ως, G. ωτος. These words sometimes drop their τ. The word ὁ ἱδρώς *sweat*, ἱδρῶτι, ἱδρῶτα, has also an Attic secondary

* All proper names which are formed like patronymics, as Μιλτιάδης, Εὐριπίδης etc. and the most of those which are not (like Σωκράτης) compounded, e. g. Αἰσχίνης, Ξέρξης, Γύγης, etc. are declined in Greek, with the exception of this Ionic anomaly, entirely after Dec. I; while the Latins form them wholly after Dec. III, as Gen. *Miltiadis*, *Xerxis*, etc.

form τῷ ἰδρῷ, τὸν ἰδρῶ, which indeed is usually considered as contraction (like κέρατι, κέρᾳ), but which also coincides with the forms of the Attic Dec. II; as does also χρωτί, χρῷ, from the Anom. χρώς. A more evident transition to the Att. Dec. II, see in Anom. γέλως (§ 58) and in some adjectives, as εὐρύκερως, etc. § 63. n. 5.

d. Nom. ως and ων. Here the anomaly sometimes occurs even in the Nominative; e. g. ὁ ταώς G. ώ, and ὁ ταών G. ῶνος, *peacock*; ὁ τυφώς G. ώ, and τυφών G. ῶνος, *whirlwind*; ἡ ἅλως G. ω and ως, and ἡ ἅλων G. ωνος, *threshing floor*. In the Plur. of all these words, the forms of Dec. III, are the most usual.—With these may also be compared the Accusatives Ἀπόλλω, Ποσειδῶ, κυκεῶ, § 55. 2.

e. Nom. ως and ωρ. This is adduced only because of the Homeric Accus. ἰχῶ for ἰχῶρα from ὁ ἰχώρ, ῶρος, *lymph*.*

NOTE 7. Some feminines in ων have also a secondary form in ω G. ους; as γλήχων, ωνος, *pennyroal*,—γληχώ, οῦς· Γοργών, όνος, in earlier writers Γοργώ, οῦς. In this way we can explain the instances where e. g.

from εἰκών, όνος, *image*, we find also G. εἰκοῦς A. εἰκώ Acc. Pl. εἰκούς.

from ἀηδών, όνος, *nightingale* — G. ἀηδοῦς Voc. ἀηδοῖ.

from χελιδών, όνος, *swallow* — Voc. χελιδοῖ.

In some of these examples however a contraction like that of μείζων etc. can be assumed. § 55. 1.

NOTE 8. Finally, in the epic and lyric poets, instead of the ordinary forms of certain words, there are found single cases of a *shorter* or *more simple* form, of which however the analagous Nominative does not occur. So especially forms in Dec. III, with the case-endings ος, ι, α, ες, εσι, instead of the usual ones in Dec. I and II.

E. g. for ἀλκῇ from ἀλκή *strength* — ἀλκί from *ΑΛΞ*, Hom.

for κρόκην from κρόκη *woof* — κρόκα from *ΚΡΟΞ*, Hesiod.

for ᾅΐδου, ᾅΐδῃ, ᾅΐδην from ὁ ᾅΐδης *Hades*—ᾅΐδος, ᾅΐδι, ᾅΐδα, from *ΑΪΣ*.

for κλάδῳ from ὁ κλάδος *bough*—κλαδί and in Plur. κλάδεσι from *ΚΛΑΣ*.

for ἀνδροπόδοις from τὸ ἀνδράποδον *slave*—ἀνδραπόδεσσι as if from *ΑΝΔΡΑΠΟΔΣ*, Hom.

for ὑσμίνῃ from ἡ ὑσμίνη *battle*—ὑσμῖνι from *ΥΣΜΙΣ*.

And so of some others. Here belong also

αἳ στάγες for σταγόνες *drops*

Θέραπα, Θέραπες, for Θεράποντα, ες, *servant*

μάστι, μάστιν, for μάστιγι, α, from ἡ μάστιξ *scourge*.

Some such forms cannot well be considered as Metaplasms of any known word, but merely as single cases of an obsolete word. So

τὴν νίφα *snow*, from *ΝΙΨ*,

* All these appearances become perfectly plain, so soon as we have a correct idea of the original *oneness of all the declensions*, and perceive that the first and second, with their subordinate forms, are only ancient contractions and abridgements from the third. In this way, the Acc. in ω of the Attic Dec. II. stands in connexion with the contr. Acc. in ω of Dec. III; the Acc. in ν of Dec. III, with those of Dec. I and II; the Ionic δεσπότεα appears less irregular; and so of all the rest. See *Ausführl. Sprachl.* § 33. n. 3.

for the common word for *snow* is *χιών*, and *νιφάς* has only a derived signification, *snow-flake*. Further, the cases

τῆς στιχός, Pl. *στίχες, ας*, from *ΣΤΙΞ*

cannot be referred to the prosaic *ὁ στίχος row*, on account of the difference of gender.

NOTE 9. A very peculiar anomaly in declension is occasioned by the paragogic ending

φιν or *φι*

which is so very common in epic poetry, and is used instead of the *Dative* or *Genitive* Sing. and Plur. being appended to words for the most part after the following analogy:

-οφιν in words of Dec. II, e. g. *στρατός στρατόφιν.*

-ηφιν in words of Dec. I, e. g. *κεφαλή κεφαλῆφι, βία βίηφιν.**

-εσφιν in neuters in *ος* G. *εος*, e. g. *ὄχος, στῆθος—ὄχεσφι, στήθεσφιν.*

The few peculiarities and deviations which occur, like *κράτεσφι* from *ΚΡΑΣ κρατός*, may safely be left to the learner's observation. — But thus much, it would seem, we may assume with certainty, viz. (1) That this form had originally merely an *adverbial* and for the most part *local* signification; precisely like the similar syllables *θι, θεν*; hence *ὄρεσφιν in the mountains, κεφαλῆφι (λαβεῖν) by the head, θύρηφι before the door*; (2) That this signification however was often rendered more definite by the aid of a preposition, e. g. *ἐπ' ἰκριόφιν upon the deck, διὰ στήθεσφι through the breast*; (3) That it hence became not unusual to subjoin this form after all those prepositions which govern the Dative or Genitive, instead of the ordinary forms of these cases. This last continued to be by far the most common usage; and the instances are few where this form stands for a case, without a preposition; e. g. *ἀγλαΐηφι πεποιθώς confiding in valour, βίηφι with force*; most rarely of all for the simple Genitive alone, as *ὀστεόφιν θὶς a pile of bones.* Still this form approaches to the nature of a true case in this, that it is often grammatically connected with regular cases, e. g. *ἀπὸ πλατέος πτύφιν*; and even stands double, being repeated in the substantive and adjective, as *κρατερῇφι βίηφι.* This however occurs also with the undisputed local ending *δε*, in *ὄνδε δόμονδε.*

§ 57. *Nouns Defective and Indeclinable.*

1. *Defective* nouns are such as from their very nature cannot occur in more than one number; e. g. *αἰθήρ*, and the following Plurals: *τὰ ἔγκατα* (Dec. III) *bowels, οἱ ἐτησίαι trade-winds, αἱ δυσμαί the occident, west*, and the names of festivals, as *τὰ Διονύσια*, etc.

2. Further, some words which are commonly used only in certain connexions; mostly the following, viz.

* The Grammarians assume, that this syllable is in all instances a mere appendage to that actual case, which under the circumstances is required. Hence, when it stands for the Dative of Dec. I, they put *ι* subscript under the *η*, in order to distinguish it from the Genitive. This is manifestly incorrect; as appears by comparing the Datives of the other declensions, etc. See *Ausführl. Sprachl.* § 56. n. 2.

τὸ ὄναρ *dream*, τὸ ὕπαρ *waking vision*, only as Nom. and Acc.

τὸ ὄφελος and τὸ ἦδος, *advantage*, only as Nom. e. g. τί ἄν ἡμῖν ὄφελος εἴης; *what wouldst thou profit us?*

μάλη (old form for μασχάλη *shoulder*) only in the phrase ὑπὸ μάλης *under the arm.*

See also ὦ μέλε and ὦ τάν in the Catal. § 58. Here belong also many, which from being originally nouns, have become adverbs; as the Acc. ἐπίκλην, and ἐξαίφνης properly ἐξ αἴφνης, etc. (§ 115. n. 3, 4.) Finally, all those in which certain cases are wanting; see the Anom. Ἀρνός, Πρέσβυς, Ὅσσε.

3. *Indeclinable* nouns in Greek are mostly some foreign words, as τὸ πάσχα; and among these the names of the letters, ἄλφα, μῦ, etc. Of genuine Greek words, the only ones indeclinable are the cardinal numbers (§ 70).—We must further reckon as indeclinable, in a certain measure, the Particip. neut. τὸ χρεών, from the Impers. χρή, on account of the construction τοῦ χρεών, Eurip. Hipp. 1256. Joseph. Ant. VIII. 284. See *Ausführl. Sprachl.* § 57. n. 4.

NOTE 1. The name of the letter σίγμα is found declined, τὰ σίγματα etc. This could be easily explained, since the form is entirely Greek; but the reading is not certain.

NOTE 2. It is not an entirely correct proceeding, when Grammarians reckon among the *defective* nouns many *old* and *poetic* words, which occurred but seldom in the early poetry, and have accidentally therefore been preserved only in this or that case; as e. g. νίφα, already mentioned in § 56. n. 8. See also the Anom. λιτί, ἠλέ, § 58. So too when they reckon as *indeclinable*, words of a similar kind, which accidentally have been preserved only in the Nominative; or if neuters, in the Nom. and Accusative; e. g. ἡ δώς *gift*, τὸ δέμας *shape*. Among these last there may indeed be many, which the ancients really never used in the Genitive or Dative, as e. g δέμας; but then they are *defective*. They could be *indeclinable* only when they actually occurred e. g. in the Genitive without changing the form, like τοῦ πάσχα. For Λίπα see the Catal. § 58.

NOTE 3. Some shorter secondary forms of usual words, such as those which we have seen (§ 56. n. 8) in the oblique cases, are found also in the Nom. alone; and are therefore sometimes reckoned among nouns indeclinable, in the manner above censured. Still more incorrect is it, to regard them as arbitrary abridgments by the ancient poets from usual forms; since they are rather remains of the ancient uncultivated language, whose place was afterwards supplied by fuller forms. Such are:

τὸ δῶ * *house*; full form τὸ δῶμα

τὸ κρῖ *barley*; full form ἡ κριθή, from which however the former can be no abridgment, since the gender is different.

* The Plural form χρίσεα δῶ in Hesiod can be regarded as a contraction, like the Plural κάρα; see Anom. κάρα § 58.

τὸ ἄλφι *meal;* full form ἄλφιτον. The short form was probably declined like μέλι, ιτος.

τὸ γλάφυ *cave;* manifestly Neut. of an adject. *ΓΛΑΦΤΣ*, for which γλαφυρός *excavated* was afterwards used.

See also the Anom. κάρα, κάρη (§ 58), which is sometimes regarded as an abridgment of κάρηαρ or κάρηνον; also some adjectives in § 64. n. 3. 5.

§ 58. *Catalogue of Anomalous Nouns.*

PRELIM. NOTE. For the arrangement and mode of using this Catalogue, see the preliminary notes to the Catalogue of Anomalous Verbs, § 114. What is there said of unusual or obsolete themes, which are merely presupposed in order to explain actual forms, applies here also to the unusual or obsolete Nominatives. These are here, as there, and indeed throughout this work, distinguished by being printed in CAPITALS. All that belongs to ordinary prose is here printed large, either wholly or in part; that which is poetical or rare, small.

᾽Αηδών § 56. n. 7.
ἀλκί § 56. n. 8.
ἄλως and ἄλων § 56. n. 6. *d.*
ἄνα Voc. § 45. n. 5.
ἄϊδος etc. § 56. n. 8.
ἄλφι § 57. n. 3.
ἄμφω etc. § 78. 4.
ἀνδραπόδεσσι § 56. n. 8.

ἀνήρ *man*, belongs to the same class of words as πατήρ (§ 47), but admits the syncope in *all* the cases which increase, and then inserts δ (§ 19. n. 1). Thus: ἀνδρός, ἀνδρί, ἄνδρα, ὦ ἄνερ. *Pl.* ἄνδρες, ἀνδρῶν, ἀνδράσιν, ἄνδρας.

In the epic language also regularly, ἀνέρος etc. and in Dat. Pl. ἄνδρεσσιν.

᾽Απόλλων, Acc. § 55. 2. Voc. § 45. n. 2.

ἀργέτος, -τι, epic instead of Gen. ἀργῆτος Dat. ῆτι from ἀργής *white.*

᾽Αρης *Mars*, G. ᾽Αρεος, does not contract the Gen. but contracts the Dat. ᾽Αρει.—Acc. ᾽Αρη and ᾽Αρην, § 56. n. 4.

In the epic language ᾽Αρηος, ᾽Αρηϊ, ᾽Αρηα. A Gen. ᾽Αρεως often occurs, which however is doubtful; see *Ausf. Sprachl.* § 58.

ἀρνός τοῦ, τῆς, *the lamb's*, ἀρνί, ἄρνα, *Pl.* ἄρνες D. ἀρνάσι. The Nom. Sing. is supplied by ἀμνός.

These are cases from an obsolete Nom. *APHN* or *APPHN*, G. ενος, whence ἀρνός etc. by Syncope, as in ἀνήρ.

ἀστράσι § 47. n. 3.

Βάττος has the metaplastic Gen. Βάττεω of Dec. I. Herodotus.
βρέτας τό, *image*, G. βρέτεος, *Pl.* βρέτη, see § 54. n. 4.
βῶν, Acc. § 50. n. 2.

γάλα τό, *milk*, has G. γάλακτος Dat. γάλακτι, etc. Comp. § 41. 5 and the marginal note.

γάλως *sister-in-law*, G. γάλω; Ion. Nom. γαλόως G. γαλόω.
γαστήρ § 47. 2. and n. 3.

γέλως ὁ, *laughter*, G. ωτος, Acc. γέλωτα and γέλων after the Att. Dec. II. § 56. n. 6. *c.*

Homer has also the Dat. *γέλῳ*, and in Od. *v.* 346 stands the Acc. *γέλον*, but with the various reading *γέλω*, § 37. n. 2. § 56. n. 6. *a.*

γλάφυ § 57. n. 3. ‖ *γλήχων* § 56. n. 7.

γόνυ τὸ, *knee*, G. *γόνατος* etc. Dat. Pl. *γόνασιν*, as from *ΓΟΝΑΣ*. Comp. *δόρυ*, *δόρατος*.

Ionic *γουνάτος* etc. and in the poets *γουνός*, *γουνί*, *Pl. γοῦνα*, *γούνων*. Comp. *δόρυ*.

Γοργών § 56. n. 7.

γυνή woman, *γυναικός*, *γυναικί*, *γυναῖκα*, *ὦ γύναι*. *Pl. γυναῖκες*, *ας*, *γυναικῶν*, *γυναιξίν*, all from *ΓΥΝΑΙΞ*.

For the Voc. *γύναι*, comp. *ἄνα* § 45. n. 5.—The accent of *γυναικός* etc. forms an exception to § 43. n. 4.

δαΐ § 56. n. 5. ‖ *δεῖνα* § 73.

δένδρον τὸ, *tree*, in Dat. Pl. commonly *δένδρεσι* from *τὸ δένδρος*, which occurs in Ionic. Comp. *κρίνον*.—From another Ionic form *δένδρεον* came the plurals *δένδρεα*, *δενδρέοις*, which are also not unknown in the common prose.

Διός, *Διί*, see *Ζεύς*.

δόρυ τὸ, *spear*, G. *δόρατος* etc. Dat. Pl. *δόρασι*, from *ΔΟΡΑΣ*. Comp. *γόνυ*, *γόνατος*.

Ionic *δούρατος* etc. From another still more simple form came the (more poetic) cases *δορός*, *δορί*, Ion. *δουρός*, *δουρί*, *Pl. δοῦρα*, *δούρων*, *δούρεσσιν*. Comp. *γόνυ*.

δορυξέ Voc. see § 36 marg. note. ‖ *δῶ* § 57. n. 3.

ἔαρ, *ἦρος*, see § 41. n. 7. ‖ *ἐάων* see *ἑΰς*.

ἔγχελυς ἡ, *eel*, G. *υος*, has in the Plur. Ion. *ἐγχέλυες* etc. Att. *ἐγχέλεις*, *ἐγχέλεων*, § 51. n. 1.

εἰκών § 56. n. 7.

ἑΰς good, an epic word, from which come Gen. *ἑῆος** Acc. *ἑΰν*.—Also *ἠΰς*, Acc. *ἠΰν*, Neut. *ἠΰ*.—From another form *ΕΟΣ*, *α*, *ον*, and its Neut. Pl. *τὰ ΕΑ*, comes the epic Gen. Pl. *ἐάων goods*, § 35. n. 4. *c.*

ἕως § 37. n. 2.

Ζεύς Jupiter, G. *Διός* D. *Διΐ* A. *Δία*, as if from *ΔΙΣ*, and also a less common form *Ζηνός*, *Ζηνί*, *Ζῆνα*, from *ΖΗΝ*.—Voc. *Ζεῦ*.

ζώς, see in § 64. n. 2.

ἠλέ, Il. *o*, 128 *φρένας ἠλέ*, *madman!* a Vocative formed by apocope from the infrequent *ἠλεός*; Od. *β.* 243 *φρένας ἠλεέ*.

* From this Genitive there has usually been distinguished in Homer, a Gen. *ἑῆος*, marked with the rough breathing, where the sense seemed to require the possessive *thine*, e. g. *παιδὸς ἑῆος of thy son*. This was considered as the Gen. of an old form *ἙΕΤΣ* for *ἑός his*, which, like other forms of the third person, stood for the second person (Synt. § 127. n. 5). But the form *ἑῆος* only is correct. The pronoun is not expressed, and the adjective *ἑΰς* takes in some measure its place; just as the commendatory *ἐσθλός* sometimes stands with a stronger meaning, where otherwise the possessive could stand; e. g. Il. *ε*, 469. *π*, 573. Comp. particularly Od. *γ*, 379 with Il. *ω*, 422. See the author's *Lexilogus* I. 23.

ἦρα a defective Accus. in the epic writers: ἦρα φέρειν, *gratify, help.*

ἥρως, *hero*, G. ωος, contracts among the Attics the Accusatives ἥρωα, ἥρωας, into ἥρω, ἥρως.

For the sake of the metre, the other endings are sometimes contracted and the short vowel swallowed up, as Dat. ἥρῳ for ἥρωϊ, Nom. Pl. ἥρως for ἥρωες. Comp. § 56. n. 6. *b.*

ἠΰς, see ἐΰς.

Θαλῆς, G. Θάλεω D. Θαλῇ A. Θαλῆν. With this accent, drawn back only in the Genitive, and with this Ionic Genitive (§ 34. n. 5), this name is found in the earliest and best writers, as Herodotus, Plato, etc. The Gen. Θαλοῦ and the form Θάλης, Θάλητος, ητι, ητα, are later. The forms after Dec. I, with the accent on the penult, (except Θάλεω,) are inadmissible.

Θέμις ἡ, *Themis, law*, has the old epic form G. Θέμιστος etc. Dor. Θέμιτος (Plato also has Θέμιτος for the goddess); commonly Θέμιδος, Ion. Θέμιος.

Θέραπα, Θεράπες, § 56. n. 8.

θρίξ ἡ, *hair*, G. τριχός etc. Dat. Pl. θριξί, according to § 18.

ἰδρώς § 56. n. 6. *c.* ‖ [3]Ἰησοῦς § 56. n. 1.

ἰχώρ § 56. n. 6. *e.*

κάλως ὁ, *cable*, G. ω, Acc. ων. *Plur.* κάλωες and κάλοι, Acc. κάλους, all from ΚΑΛΟΣ; see § 56. n. 6. *a. b.*

κάρᾱ Att. κάρη Ion. τό, *head.* From the first form, although it occurs so often in the Attic writers, there is found no other case, except Dat. κάρᾳ. To κάρη we have above assigned the cases κάρητος, ητι (§ 41. 8); along with which there exists in the epic writers a fuller form καρήατος from the same Nominative κάρηαρ. Comp. § 41. n. 7.—In Hom. Hymn. Cer. 12, occurs the Plur. κάρᾱ, for -αα or -ηα.

Herewith are to be connected the forms of ΚΡΑΑΣ and ΚΡΑΣ, likewise poetic, whose Nominative Singular does not occur. The first is epic and *neuter*, Pl. τὰ κράατα; the other, κρατός, κρατί, is common to all the poets and usually *masculine;* Acc. Sing. τὸν κρᾶτα Hom.—Peculiar to Sophocles is a third form, Nom. and Acc. Sing. τὸ κρᾶτα, Philoct. 1457.

κέρας § 54. ‖ κλαδί § 56. n. 8.

κλείς ἡ, *key*, G. κλειδός, has in Acc. κλεῖδα, comm. κλεῖν, and in Plur. κλεῖδες, κλεῖδας contr. κλεῖς.

κνέφας, *darkness*, prefers in the Gen. the form -εος, (κνέφους Aristoph. Eccl. 290,) and in the Dative the form αϊ, ᾳ, § 54. n. 4.

κοινωνός, *partaker;* instead of the regular plural, Xenophon employs κοινῶνες and -ας. Comp. § 56. n. 8.

ΚΡΑΑΣ, ΚΡΑΣ, see κάρα.

κρέας § 54. ‖ κρῖ § 57. n. 3.

κρίνον τό, *lily*, has a secondary form in the Plur. τὰ κρίνεα (Herodotus), κρίνεσι, as from ΚΡΙΝΟΣ. Comp. δένδρον.

κρόκα § 56. n. 8. ‖ κυκεών § 55 note.

κύων, *dog*, κυνός, κυνί, κύνα, ὦ κύον, *Pl.* κύνες, κυνῶν, κυσί, κύνας.

κῶας τό, *fleece*, G. κώεος, *Pl.* κώεα. § 54. n. 4.

λᾶας contr. *λᾶς ὁ, stone*, G. *λᾶος* D. *λᾷ* (§ 43. n. 4. *c*) Acc. *λᾶαν λᾶν* (§ 44. n. 1) D. Pl. *λάεσσιν*. The Gen. *λάου* is also found, as if from *λάᾱς* of Dec. I.

λίπα an old subst. neut. (*oil, fat*, Hippocr.) for which also we find *λίπας*. The Dat. *λίπαϊ, λίπᾳ*, was shortened in pronunciation and sounded like *λίπᾰ*, especially in the phrase *λίπα ἀλείφεσθαι to anoint one's self with oil*. Here belongs also the Homeric *λίπ᾽ ἐλαίῳ*, which is to be considered as the Dat. of *λίπα ἔλαιον olive-oil*.

λῖς ὁ, lion, Acc. *λῖν*. No other form occurs in the earlier writers.

λίς, Adj. see in § 64. n. 3. 5.

λιτί, λῖτα, Dat. and Accus. *linen*. The Nom. is wanting.

μάλη, § 57. 2.

μάρτυς witness, forms *μάρτυρος*, etc. Acc. *μάρτυρα* and *μάρτυν*, D. Pl. *μάρτυσιν*.

μάστι, ιν, § 56. n. 8. ‖ *μέγας*, § 64.

μείς is the Ion. Nom. instead of *ὁ μήν month*, G. *μηνός*, etc.

μέλε, a Vocative found only in the familiar phrase *ὦ μέλε*, in both genders.*

μήτρως and *Μίνως* § 56. n. 6. *b*.

ναῦς ἡ, ship. The Attic mode of declension is the following:

Sing.	N. *ναῦς*	G. *νεώς*	D. *νηΐ*	A. *ναῦν*
Plur.	N. *νῆες*	G. *νεῶν*	D. *ναυσί*	A. *ναῦς*.

The old and Doric form is G. *νᾱός* (whence *νεώς* § 27. n. 10) etc. Ionic, *νηῦς, νηός*, etc. Acc. *νῆα* and *νηῦν*. From this comes a second Ionic form, G. *νεός* A. *νέα*, *Pl. νέες, νέας*.—The Dat. *Dual* is written *νεοῖν* by Thucydides.

νίφα, § 56. n. 8.

Οἰδίπους, G. *Οἰδίποδος* and *Οἰδίπου*, D. *οδι*, A. *οδα* and *ουν*, V. *ου*. An epic and lyric subordinate form (as if from Nom. *Οἰδιπόδης*) is G. *Οἰδιπόδαο*, Dor. *-ᾱ*, Ion. *εω*, D. *η*, A. *ην*, V. *Οἰδιπόδα*.

ὄϊς, οἷς, § 50. n. 6.

ὄνειρον dream, forms as Neut. *ὀνείρατος*, etc. *Plur. ὀνείρατα*. Comp. *πρόσωπον*. But it is also found as Masc. *ὁ ὄνειρος, ου*.

ὄρνις ὁ, ἡ, bird, G. *ὄρνῑθος*, etc. It has in the Plur. a secondary form (declined like *πόλις*), *ὄρνεις, ὄρνεων*; comp. § 56. n. 5.

In the Attic poets occurs also the Acc. Pl. *ὄρνῑς* (§ 50. 2. § 56. n. 5). The Dorics wrote *ὄρνῑχος, ὄρνῑχα*, etc. (§ 16. n. 1. *a*,) without however forming the Nom. in ξ.

ὄσσε N. and A. Dual, *eyes*, forms the Gen. and Dat. only in the Plur. and after Dec. II, *ὄσσων, ὄσσοις, ὄσσοισιν*.

οὖδας τὸ, floor, οὔδεος, οὔδεϊ, § 54. n. 4.

* This has been regarded as formed by apostrophe for *μέλεε* from *μέλεος unhappy*, like *ἠλέ* above. But it often occurs in an entirely good and even commendatory sense, as Plat. Theaet. 90. cf. Schol. Consequently, like the expression "my good friend," it is to be taken as a mode of address in either sense.

οὖς τὸ, *ear*, G. ὠτός, etc. Gen. Pl. ὤτων, § 43. n. 4. *d.* D. Pl. ὠσίν. Contr. from οὔας, ατος; Dor. Nom. ὦς.

παῖς, *child, boy*, παιδός, has in the dissyllabic epic form πάϊς, the Acc. πάϊν.

πάτρως § 56. n. 6. *b.* ‖ Πειραιῶς Gen. § 53. 2.

πλέες see in § 68. 6.

πνύξ ἡ, *pnyx* (a place of meeting in Athens), has in the earlier writers πυκνός, πυκνί, πύκνα; later πνυκός, etc.

πολύς, see § 64.

Ποσειδῶν, ῶνος, Acc. Ποσειδῶ, Voc. Ποσειδον, § 45. n. 2. § 55. 2. Ancient form, Ποσειδάων, ονος and ωνος. Dor. Ποσειδάν or Ποτειδάν, ᾶνος. Ion. Ποσειδέων, ονος.

πόσις § 50. n. 5. § 51. n. 3.

πρᾶος, πραΰς, see § 64. 2.

πρέσβυς ὁ, in the signif. *old man, elder*, has further only Acc. πρέσβυν, V. πρέσβυ. In the signif. *ambassador*, it has only the Plur. οἱ πρέσβεις, D. πρέσβεσι, in common use. The other cases were supplied from πρεσβύτης *elder*, and πρεσβευτής *ambassador*.

Single poetic examples like G. πρέσβεως *of an ambassador*, Aristoph. Acharn. 93, and πρέσβηες *elders*, Scut. Herc. 245, prove nothing against the common usage.

πρόσωπον τὸ, *countenance*, Pl. epic προσώπατα, προσώπασιν. Comp. ὄνειρον.

πρόχοος ἡ, *water-pot*, Att. πρόχους, Gen. πρόχου, (§ 36 note,) passes over into Dec. III; as Dat. Pl. πρόχουσιν, Aristoph. Nub. 272. Eurip. Ion. 434, like βοῦς, βουσίν.

πῦρ τὸ, *fire*, forms its Plural (e. g. *watch-fires*) after Dec. II, τὰ πυρά, Dat. πυροῖς, Xen. Anab. 7. 2.

σάος, σῶς, see § 64. 3.

σής ὁ, *moth*, G. σεός, *Pl.* σεές, σέας, Genit. σέων, § 43. n. 4. *d.* In later writers σητός, etc.

σκώρ τὸ, *filth*, G. σκατός, etc. See ὕδωρ.

σμῶδιξ ἡ, *induration, weal*, forms σμώδιγγος, etc.

σπέος § 53. n. 2, 5.

στάγες § 56. n. 8. ‖ στέαρ, στῆρ, G. στητός, § 41. n. 7.

στιχός (Gen.) Pl. στίχες § 56. n. 8.

σῶς, see § 64. 3. ‖ σωτήρ, Voc. § 45. n. 2.

τάν, only as Voc. ὦ τάν, a mode of address in common life, *O thou!* more seldom *O ye!**

ταώς § 56. n. 6. *a, d.*

τριχός, etc. see θρίξ. ‖ τυφώς § 56. n. 6. *b, d.*

* The mode of writing this phrase ὦ 'ταν rests on the incorrect derivation from ἔτης *friend*, ὦ ἔτα.

ὕδωρ τὸ, *water*, G. *ὕδατος*, etc. D. Pl. *ὕδασιν*.

See above *σκώρ, σκατός*. The old Nom. is *ʿΥΔΑΣ*, from the confounding of which with *ὕδος* (comp. § 54. n. 4) the epic Dat. *ὕδει* can be explained.

υἱός, *son*, is declined regularly; but we also find very often, especially among the Attics, the following forms after Dec. III; G. *υἱέος* D. *υἱεῖ* (A. *υἱέα*). *Dual υἱέε, υἱέοιν. Pl. υἱεῖς, υἱέων, υἱέσιν, υἱέας* (*υἱεῖς*).

Of these last, the most usual are the Gen. Sing. and all the Plural cases, and these are even preferred to the regular forms. The Acc. *υἱέα* is rejected by the Atticists, as also the form of the Gen. *υἱέως*. The Ionics form G. *υἱῆος*, etc. All these are prolongations of the cases derived by epic writers from the ancient form *ʿΥΙΣ*, in which the accent of the Gen. and Dat. Sing. seems to indicate a contraction from *ὕϊ-*; G. *υἷος*, D. *υἷι*, A. *υἷα*, *Pl. υἷες*, D. *υἱάσι*, with *α* inserted (as in *πατράσιν, ἀρνάσι*), because the diphthong *υι* does not usually stand before a consonant.

ὑσμῖνι § 56. n. 8.

φάρυγξ ἡ, *gullet*, G. *φάρυγγος*, poetic *φάρυγος*, etc.

φρέαρ, Gen. *φρέᾱτος* and *ἄτος*, contr. *φρητός*, etc. see § 41. n. 7.

χεὶρ ἡ, *hand*, G. *χειρός*, has in Gen. and Dat. Dual *χεροῖν*, and in Dat. Pl. *χερσί*. In the poets also G. *χερός, χερί*; Dual *χειροῖν*.

χελιδών § 56. n. 7.

χέρηϊ, etc. and *χέρεια*, see in § 68. 2.

χοῦς ὁ, (a measure, *congius*,) is in part declined regularly (like *βοῦς*), *χοός, χοΐ, χοῦν*, *Pl. χόες, χόας*. But since it is strictly contracted from *χοεύς* (Hippocrat.) it therefore has also (§ 53. 2) the better Attic forms G. *χοῶς*, A. *χοᾶ*, A. Pl. *χοᾶς*.* — But *ὁ χοῦς heap of earth*, has only G. *χοός*, A. *χοῦν*, etc. — For *πρόχους* see above.

χρέων § 57. 3.

χρέως τὸ, *debt*, Gen. also *χρέως*, Ionic-Attic form for the common and less approved *χρέος*, G. *χρέους*. — *Pl. χρέᾱ*, § 53. n. 2. The Dat. is wanting in both numbers.—The epic writers have also Nom. *χρεῖος* and *χρείως*.†

χρώς ὁ, *skin*, G. *χρωτός*, etc. Ionic *χροός, χροΐ, χρόα*. The Attic Dat. *χρῷ* occurs only in the phrase *ἐν χρῷ*, § 56. n. 6. *c*.

ὦ τάν, see *τάν*. ‖ *ὠτός*, see *οὖς*.

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* Not to be confounded with *χοάς*, from *αἱ χοαί libation*.

† The form *χρέως* occurs often in the earlier editions as Nom. and Accusative; more recently it has been restored from the manuscripts as Genitive also; e. g. Demosth. c. Timoth. p. 1189, 25. 1203, 16. — The form is to be explained from the verb *χράω*. The oldest form of the noun was *ΧΡΑΟΣ*, Gen. *ΧΡΑΟΥΣ*, and hence arose Nom. and Gen. *χρέως*; just as from *λαός* and *λαούς* — *λεώς*. *Χρέος* was afterwards formed by shortening the *ω*.

ADJECTIVES.

§ 59. *Terminations.*

1. The Greek language, in consequence of its distinction of the genders (*motio*), has several classes of adjectives of *three* and of *two* endings; in which last, as in Latin, the masculine and feminine have a common form, i. e. are *generis communis*.

2. The *Feminine* of adjectives of three endings always follows Dec. I.

3. The *Neuter* has always in the Nominative, and consequently in the three *like* cases (§ 33. n. 5), a form of its own; in all the other cases it is like the masculine.

NOTE. In order therefore to decline adjectives correctly, it is only necessary to know the Nominative of each gender, and the Genitive of the masculine.

§ 60. *Adjectives in* ος.

1. The largest class of adjectives are those in ος, corresponding to the Latin in *us*, and either (like these) of *three* endings,

Masc. ος, *Fem.* η or ᾱ, *Neut.* ον,

or of *two* endings,

Comm. ος, *Neut.* ον.

For the few which have the Neut. ο, see § 74.

2. Those of *three* endings are the most numerous, and have the Fem. always in η; except when preceded by a *vowel* or by ϱ, where the Fem. has ᾱ, Gen. ας. E. g.

κοῦφος, κούφη, κοῦφον, *light*
φίλος, φίλη, φίλον, *dear, a friend*
δεινός, δεινή, δεινόν, *frightful:*

but

νέος, νέα, νέον, *young*
φίλιος, φιλία, φίλιον, *friendly*
ἐλεύθερος, ἐρα, ερον, *free*
πυῤῥός, ά, όν, *fiery-red.*

NOTE 1. But those in οος have the Fem. in η, e. g. ὄγδοος ὀγδόη, θοός θοή; yet when ϱ precedes, these also have α, as ἀθρόος ἀθρόα. — The Fem. in α is always long, except in δῖος, δῖα, δῖον, *divine*, and some few adjectives in ειος. So also πότνια (§ 64. n. 3) which has no masculine in ος.—For the Accents see § 34. III. 1, 2.

3. Of *two* endings are the following; some always, others commonly; viz. ὁ and ἡ βάρβαρος, ον· ἥσυχος, τιθασός, ἄρτιος, καίριος, πάτριος, βασίλειος, γνώριμος, ὠφέλιμος, etc. In Attic writers and in the poets,

many other adjectives, which commonly have *three* endings, are found with only *two*; as ἐλεύθερος, κόσμιος, etc.

4. More especially all *compound* adjectives are of the common gender, i. e. have only *two* endings; as ὁ, ἡ βαθύκολπος, εὔφωνος, ἄλογος, ἀργός (for ἄεργος), ἀπόκληρος, ἐγκύκλιος, διάλευκος (although the simple Adj. is λευκός, ή, όν), πολυγράφος, and also those derived from compound verbs, as διάφορος, ὑπήκοος, ἐξαίρετος. But those which are derived by appending the syllable κός, have always three endings; as ἐπιδεικτικός, ή, όν (from ἐπιδείκνυμι), εὐδαιμονικός, ή, όν (from εὐδαίμων).

NOTE 2. Adjectives which are clearly derived from other words by appending the terminations

κος, λος, νος, ρος, τος, εος,

as μαντικός, δειλός, δεινός, φανερός, πλεκτός, χρύσεος, have always, in prose at least, the *three* endings. On the contrary, those with the endings

μος, ιος, ειος, αιος,

are more or less of the *common* gender. But the poets sometimes allow themselves, for the sake of the verse, to write ἡ λαμπρός, φανερός, κλυτός, etc.

NOTE 3. Another rule of general application is, that those adjectives, which in forming a feminine in η or α would make it like the *abstract substantive*, have the feminine in ος; some always, others often; e. g. ἡ σωτήριος, ἐλεύθέριος, βασίλειος, because of the substantives ἡ σωτηρία, ἐλευθερία, βασιλεία. So φίλιος with the fem. φιλία, has also ἡ φίλιος, because of the substantive ἡ φιλία.

NOTE 4. *Comparatives* and *Superlatives* (in ος) of the common gender are exceedingly rare, and among the Attics perhaps never occur; except sometimes from words which are of common gender in the positive; e. g. Thucyd. 3. 101, δυσεσβολώτατος ἡ Λοκρίς. Homer has also ὁλοώτατος ὀδμή.

NOTE 5. On the other hand, the poets employ a feminine form even in such compounds as are usually of the common gender; e. g. ἀθανάτη, ἀμφιλύκη Hom. ἀδμήτη Soph. And several adjectives in ιος, (οιος, etc.) when compounded with α *privative*, retain the fem. ending even in prose, e. g. ἡ ἀναξία.

Examples of Adjectives in ος for practice, see in Appendix C.

5. Some adjectives in οος are *contracted;* viz.

a. Those of common gender, as εὔνους, εὔνουν, *well disposed*, Gen. εὔνου, etc. These all come by composition from contracted forms of Dec. II, like νοῦς, πλοῦς, etc. and conform (in the neuter also) to the rules there given for the accents. The Neut. Plur. in οα remains uncontracted in these compounds; as τὰ ἄνοα from ἄνους *senseless.*

b. The multiple numerals ἁπλόος, διπλόος, η, ον, etc. *single, double*, etc. They have this peculiarity, that they everywhere

contract *όη* and *όα* into *ῆ* and *ᾶ*; thus *διπλοῦς, διπλῆ, διπλοῦν. Pl. διπλοῖ, διπλαῖ, διπλᾶ.**

6. Some adjectives in *εος*, which denote a *material*, are also contracted and the accent shifted; e. g. *χρύσεος golden, χρυσέα, χρύσεον*, contr. *χρυσοῦς, χρυσῆ, χρυσοῦν*, Gen. *οῦ, ῆς, οῦ*, etc. When the termination is preceded by another vowel or by *ρ*, the Fem. is contracted not into *ῆ*, but into *ᾶ*; as *ἐρέεος woollen*, contr. *ἐρεους, ἐρεᾶ, ἐρεοῦν· ἀργύρεος of silver*, contr. *ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν*. The Neut. Pl. has always *ᾶ*; thus *τὰ χρυσᾶ*, like *ὀστέα ὀστᾶ*, § 36.

§ 61. *Adjectives in ως.*

Adjectives in *ως* of the Attic Dec. II, (§ 37,) are usually of common gender; e. g. *ὁ* and *ἡ ἵλεως, τὸ ἵλεων, gracious.* They form in part the Neut. in *ω*; e. g. *ἀγήρως*, Neut. *ἀγήρων* and *ἀγήρω*, § 37. n. 2.

NOTE. For those in *-γελως* and *-κερως*, see § 63. n. 5.—Of three endings is only the simple *πλέως, πλέα, πλέων, full*, Neut. Pl. *τὰ πλέα*; but its compounds all conform to the above rule.—For *σῶς* see § 64. 3.

§ 62. *Other Adjectives of three Endings.*

Other classes of adjectives of *three* endings are the following, viz.

1. *υς, εια, υ*, Gen. *εος*, declined as in § 51.
   E. g. *γλυκύς, γλυκεῖα, γλυκύ, sweet*, Gen. Masc. and Neut. *γλυκέος· θῆλυς, θήλεια, θῆλυ, female*, Gen. *θήλεος.*
   Examples: *βαρύς heavy, βραδύς slow, βραχύς short, εὐρύς broad, ἡδύς pleasant, ὀξύς sharp, ὠκύς swift.*
2. *εις, εσσα, εν*, Gen. *εντος*, declined after § 43. n. 1. § 46. n. 1.
   E. g. *χαρίεις, χαρίεσσα, χαρίεν, graceful*, Gen. *χαρίεντος.*
   Examples: *αἱματόεις bloody, ὑλήεις woody, φωνήεις resounding.*
3. *ας, αινα, αν*, Gen. *ανος.*
   E. g. *μέλας, μέλαινα, μέλαν, black*, Gen. *μέλανος.*
   The only other example is *τάλας unfortunate.*
4. The following single examples:
   τέρην, τέρεινα, τέρεν, G. *ενος, tender.*
   ἑκών, ἑκοῦσα, ἑκόν, G. *όντος, willing.*
   πᾶς, πᾶσα, πᾶν, G. *παντός, every, all.*

To the above classes must also be added all Active *Participles*, § 88. 8.

NOTE 1. Adjectives in *υς* are also of common gender in the poets; e. g. *ἡδὺς ἀϋτμή* Hom. *θῆλυς νεολαία* Theocr.—Instead of the Fem. *εῖα* the Io-

* With these numerals must not be confounded the compounds with *πλοῦς sailing*, which are of common gender; as *ὁ, ἡ ἁπλοῦς, εὔπλους*, etc. Neut. *ουν*, Neut. Pl. *ουα*.

nics have *έα* and *έη*, as *ὠκέα, βαθέη* Hom. Instead of *ἡμίσεια*, from *ἥμισυς half*, the old Attic also had *ἡμίσεα*; see the note on Plat. Meno. 17. and *Ausf. Sprachl.* p. 252. Ed. 1.

NOTE 2. From *ἑκών* comes the compound *ἀέκων*, contr. *ἄκων, ουσα, ἆκον, unwilling*.—The Neut. *πᾶν* is long only as a monosyllable; in composition it is made short, according to the general analogy; as *ἅπᾱς, ἅπᾱσα, ἅπᾰν, all together, the whole.* For the accent in *πάντων, πᾶσι*, see § 43. n. 4. *b*.

NOTE 3. Some adjectives in *εις* are also contracted; viz. the endings *ηεις, ηεσσα, ηεν*, are contracted into *ῃς, ησσα, ην*; — and *οεις, οεσσα, οεν*, into *ους, ουσσα, ουν*; e. g.

τιμῇς, τιμῆσσα, τιμῆν, G. *τιμῆντος* — from *τιμήεις honoured*

μελιτοῦς, μελιτοῦσσα, μελιτοῦν, G. *μελιτοῦντος* — from *μελιτόεις full of honey.*

See for this contraction § 41. n. 5.

§ 63. *Adjectives of two Endings, and of one Ending.*

1. Other adjectives of *two* terminations, are the following, all declined after Dec. III.

1. M. and F. *ης*, N. *ες*, Gen. *εος* contr. *ους*. E. g. *σαφής, σαφές, evident*, Gen. *σαφοῦς*.

   Examples: *ἀληθής true, ἀγεννής degenerate, ἀκριβής exact, αὐθάδης* (long *α*) *proud, θηριώδης brutal, πλήρης full, πρηνής inclining forwards, ψευδής false, ἀλής collected.* *Ὑγιής* see in § 53. 1.

2. M. and F. *ων*, N. *ον*, Gen. *ονος*. E. g. *πέπων, πέπον, ripe*, Gen. *πέπονος*.

   Examples: *ἀμύμων* (long *υ*) *blameless, ἀπράγμων unoccupied, εὐγνώμων well meaning.*

3. M. and F. *ις*, N. *ι*, Gen. *ιος*. E. g. *ἴδρις, ἴδρι, knowing*, Gen. *ἴδριος*.

   There are very few examples.

4. The following single adjective:

   ἄῤῥην or *ἄρσην*, Neut. *ἄῤῥεν, ἄρσεν*, G. *ἄῤῥενος, ἄρσενος*.

2. But besides all these classes of adjectives, others are often formed by *composition* from a substantive, retaining as much as possible the termination and declension of the substantive; as may be best seen in the examples. All such adjectives are of common gender; and have a neuter, when it can be formed after the same analogy. E. g.

εὔχαρις, εὔχαρι, graceful, G. *ιτος*, from *ἡ χάρις, ιτος*

ἄδακρυς, ἄδακρυ, tearless, G. *υος*, from *τὸ δάκρυ, υος*.

Sometimes, in the termination, *η* is changed to *ω*, and *ε* to *ο*, e. g.

from *πατήρ, έρος*, comes *ἀπάτωρ, ορ, fatherless*, G. *ορος*
from *φρήν, φρενός*, comes *σώφρων, ον, intelligent*, G. *ονος*.

3. When no neuter can be analogically formed, the adjective remains of *one* termination, but is only of common gender, i. e. only masculine and feminine, and not *generis omnis;* e. g. *ὁ* and *ἡ ἄπαις*, G. *ἄπαιδος, childless*, and *ὁ, ἡ μακρόχειρ long-handed*.

4. Of common gender, and of one termination, are also some adjectives in *ης, ητος*, as *ἀργής, ἠμιθνής*;—in *ως, ωτος*, as *ἀγνώς*;—and in ξ and *ψ*, as *ἥλιξ, κος· παραπλήξ, ῆγος· μῶνυξ, χος· αἰγίλιψ, πος*.

5. Further, of common gender and one ending are several in *ας*, G. *αδος*, as *λογάς selected, φυγάς, νομάς, σποράς*; and some in *ις* and *υς*, G. *ιδος, υδος*, as *ἄναλκις, ἔπηλυς, σύγκλυς*. More commonly however those in *ας* and *ις* are only *feminine*, and become, by the omission of a substantive, themselves substantives; e. g. *ἡ μαινάς* (sc. *γυνή*) *Bacchante, ἡ πατρίς* (sc. *γῆ*) *native-land*.

6. Many adjectives are only *masculine;* so especially *γέρων, οντος, old, πρέσβυς old, πένης, ητος, poor;* and of Dec. I, *ἐθελοντής voluntary, γενν άδας well-born*, and many in *ίας*, as *τροπίας, μονίας*. See note 7.

NOTE 1. In many adjectives of common gender, there is also a secondary feminine form, but for the most part only poetic; as *μουνογένεια, ἡδυέπεια*, from masculines in *ης;* see also § 64. n. 3.

NOTE 2. Since according to § 58. 3, the Neut. is always declined like the masculine, the Gen. and Dat. of such words as have no neuter in the Nom. are sometimes employed as neuter, and then these cases are actually *generis omnis*. Still, this is done only by the poets; e. g. Eurip. Or. 834 *δρομάσι βλεφάροις*. Nicand. Ther. 631 *ἀργῆτι ἄνθει*.

NOTE 3. In other instances, when the neuter is wanting, it is supplied by a derived form in *ον*, e. g. *βλακικόν, ἁρπακτικόν, μώνυχον*, as Neut. of *βλάξ, ἅρπαξ, μῶνυξ*.

NOTE 4. Compounds of *πούς, ποδός, foot*, are declined regularly after the analogy of this substantive; e. g. *δίπους, οδος*, etc. In the Neut. they have *ουν*, (as *εὔνους, εὔνουν*, like the contracted Dec. II,) but decline it nevertheless, according to the general rule (§ 53. 3), like the masc. as *τὸ δίπουν, τοῦ δίποδος*, etc.

NOTE 5. Compounds of *γέλως, ωτος, laughter*, forsake commonly the declension of their substantive and follow the Att. Dec. II. (§ 61.) So also those compounded with *κέρας, ατος, horn*, which likewise change the *α* into *ω*. But both kinds have also the Gen. *ωτος;* and the Neut. in *ων* has the same anomaly as in the compounds of *πούς;* e. g. *φιλόγελως, δίκερως*, Neut. *ων*, G. *ω* and *ωτος*. The compounds of *ἔρως* conform to the Att. Dec. II, only in the accent of the Nom. e. g. *δύσερως* G. *ωτος*.

NOTE 6. The compounds of *πόλις* assume *δ* in declension; e. g. *φιλόπολις, ι*, G. *ιδος*.

NOTE 7. Finally, the Greek adjectives and substantives stand in such intimate relation to each other, both in form and syntax, and so readily pass over one into the other, that not only many of the above adjectives (as *πρέσβυς, πένης*) may equally well be regarded as substantives; but also acknowledged substantive forms can often be considered as adjectives (e. g. *ἰπνίτης, ἄρτος*); and when masculine, they are even made of common gender by the poets; see § 123. n. 1.

§ 64. *Anomalous and Defective Adjectives.*

1. The two adjectives, *μέγας great* and *πολύς much*, have from these ground-forms only the *Nom.* and *Acc.* Singular; viz. *Masc. μέγας, μέγαν; πολύς, πολύν; Neut. μέγα, πολύ.* All the other cases, as well as the whole of the feminine, come from the unusual ground-forms *ΜΕΓΑ΄ΛΟΣ, η, ΟΝ,* and *πολλός, ή, όν*; thus:

N. *μέγας*	*μεγάλη*	*μέγα*	*πολύς*	*πολλή*	*πολύ*
G. *μεγάλου*	*μεγάλης*	*μεγάλου*	*πολλοῦ*	*πολλῆς*	*πολλοῦ*
D. *μεγάλῳ*	*μεγάλῃ*	*μεγάλῳ*	*πολλῷ*	*πολλῇ*	*πολλῷ*
A. *μέγαν*	*μεγάλην*	*μέγα*	*πολύν*	*πολλην*	*πολύ*

The *Dual* and *Plural* are declined regularly like adjectives in *ος*; e. g. *μεγάλω, α, ω· μεγάλοι, αι, α· πολλοί, αί, ά,* etc.

NOTE 1. The forms *πολλός, πολλόν* belong to the Ionics; and the regular forms from *πολύς* are found in the epic language; e. g. *πολέος, πολέες, -εῖς,* etc. The epic writers have also *πουλύς, πουλύ;* and use the masc. form as fem. e. g. Il. *κ.* 27.

2. *Πρᾷος gentle* is usual, in this form, only in the Masc. and Neut. Singular. The whole of the feminine and the Neut. Plur. are borrowed from the form *πραΰς* (Ion. *πρηΰς*), which occurs in the dialects. Thus Fem. *πραεῖα,* Neut. Pl. *πραέα.* We find also in the Masc. Nom. Pl. *πρᾷοι* and *πραεῖς,* Gen. only *πραέων,* Dat. *πρᾴοις* and *πραέσιν.*

3. *Σῶς sound, salvus,* contr. from *ΣΑΟΣ,* has from this form only comm. gend. Nom. *σῶς,* Acc. and Neut. *σῶν,* Acc. Pl. *σῶς.* Rarely Fem. Sing. and Neut. Pl. *σᾶ.* All the rest is borrowed from *σῶος, α, ον,* Ion. *σόος.*

NOTE 2. The Acc. Pl. *σῶς* is readily explained, as contracted from *ΣΑΟΤΣ.* But the Nom. Pl. *σῶς,* which also occurs, is a transition to Dec. III, *σῶς, σῶες.*—In the same manner as *σῶς* from *ΣΑΟΣ,* arose also the Homeric *ζώς* from *ΖΑΟΣ;* and hence the common *ζωός.* Comp. the verbs *σαόω σώω, ἔζαον ἔζων.*

4. *Defectives* are chiefly the following:

a. ἀλλήλων, see § 74. 4.

b. ἄμφω, see § 78. 4.

c. φροῦδος gone, fled, which is used only in the Nominative of all genders and numbers, § 150.

NOTE 3. We adduce here some rare and poetic examples:

1. πότνια, epic πότνα, *venerable*, only feminine.
2. μάκαρ *blessed* is of comm. gender; but has also in the fem. μάκαιρα. The Neut. does not occur.
3. Some masculine adjectives have a less common derived form for the fem. e. g. πένης, fem. πένησσα; πρέσβυς, fem. πρέσβειρα.
4. Some also of common gender have such secondary forms of the fem. (comp. § 63. n. 1,) e. g. πίειρα from ὁ, ἡ πίων *fat*; πρόφρασσα from ὁ, ἡ πρόφρων *favourably inclined*.
5. πρέσβα for πρέσβειρα, λίς for λισσή *smooth*, are old and simple forms used by the poets, such as we have seen among the substantives (§ 56. n. 8. § 57. n. 3), and are in like manner erroneously explained as abridged forms.
6. For ἐΰς and ἠΰς, see the catal. of Anom. Nouns, § 58.
7. From the ease with which adjectives can be formed by composition from substantives (§ 63. 2), the poets are accustomed, whenever they find it convenient, to form single cases, to which the Nom. Sing. sometimes cannot be analogically even presupposed; as ἐρυσάρματες ἵπποι, from ἅρμα, ατος; πολύαρνι Θυέστῃ, from Gen. ἀρνός, etc.

§ 65. DEGREES OF COMPARISON.

1. The Greeks, like the Latins and English, have the three degrees of comparison, *Positive*, *Comparative*, and *Superlative*, as in the words *long*, *longer*, *longest*; and for each of these they have particular forms. These forms are the same for all the three genders; and are distinguished among themselves only by the terminations of the different genders.

2. The most common forms of comparison are made by the endings

-τερος, α, ον, for the Comparative,
-τατος, η, ον, for the Superlative.

3. Adjectives in ος cast off their ς before these terminations, and retain the ο unchanged, when it is preceded by a *long syllable*; e. g. βέβαιος βεβαιότερος, ἰσχῡρότερος, πιστότατος. So also generally after the concurrence of a *mute before a liquid*, e. g. σφοδρός σφοδρότατος, πῠκνός πυκνότερος.

4. When however the ο is preceded by a *short syllable*, it is changed into ω; e. g. σοφός σοφώτερος, καίριος καιριώτατος, ἐχῠρώτερος, καθᾰρώτατος.

NOTE 1. The poets make here exceptions, and the ω stands in epic writers after really long syllables, as ὀϊζῡρώτατος, κακοξεινώτερος Hom. and in Attic poetry after the concurrence of a mute before a liquid, e. g. δυσποτμώτατος Eurip.

NOTE 2. Some adjectives in ος, especially among the Attics, insert instead of this ο or ω more commonly αι or εσ or ισ, e. g. μέσος μεσαίτατος, ἐῤῥωμένος ἐῤῥωμενέστερος, λάλος λαλίστερος. The first form is particular-

ly used by the Attics; the second by the Ionics; the third is the most rare. The common form also is partially in use along with these.

NOTE 3. Some in *αιος*, viz. *γεραιός old, παλαιός ancient, σχολαῖος slow*, commonly drop the *ο* before the ending; e. g. *γεραίτερος, παλαίτατος.*

NOTE 4. *Φίλος dear, a friend*, commonly either drops the *ο*, or substitutes *αι*; e. g. *φίλτερος, φίλτατος*, or *φιλαίτερος, τατος*. The Dor. *φίντερος* see in § 16. n. 1. *d.*

NOTE 5. Those contracted in *εος -ους* change *εω* to *ω*, i. e. the *ε* is swallowed up; e. g. *πορφυρεώτατος πορφυρώτατος*. Those in *οος -ους* on the contrary, most commonly assume *εσ* in the uncontracted form, (as in note 2,) as *ἁπλόος ἁπλοέστατος*, and hence contr. *ἁπλοῦς ἁπλούστατος.*

NOTE 6. That the comparative and superlative in *ος* are sometimes of common gender, has been already remarked, § 60. n. 4.

§ 66. *Particular Forms of Comparison.*

1. Of other adjectives, those in *υς* merely cast off the *ς*; e. g. *εὐρύς εὐρύτερος, τατος.*

2. These in *ας*, G. *ανος*, do the same, and then resume the *ν* which had been dropped; e. g. *μέλας* G. *μέλανος* — *μελάντερος.*

3. Those in *ης* and *εις* shorten these endings into *ες*; e. g. *ἀληθής* G. *εος*—*ἀληθέστατος· πένης* G. *ητος* — *πενέστατος· χαρίεις χαριέστατος.*

4. All other adjectives take the forms *έστερος, έστατος*; more rarely *ίστερος, ίστατος*; and are changed before them, just as before the case-endings; e. g. *ἄφρων* (*ἄφρονος*) *ἀφρον-έστερος· ἅρπαξ* (*ἅρπαγος*) *ἁρπαγ-ίστατος.**

NOTE 1. Since the substantive ending *ης* of Dec. I, is often employed in an adjective sense (comp. § 63. n. 7), it admits also the degrees of comparison; but always with the form *ίστερος, ίστατος*, e. g. *κλεπτίστατος* from *κλέπτης thief, thievish.* But *ὑβριστής a violent person*, has for the sake of euphony *ὑβριστότερος.*

NOTE 2. The word *ψευδής*, G. *εος*, *false*, has also *-ίστερος*; so too according to the Grammarians *ἀκρᾰτής incontinent*, because *ἀκρατέστερος* belongs to *ἄκρᾰτος unmixed.* But in one edition, at least, *ἀκρατέστερος* is found also from the former word, e. g. Xen. Mem. I. 2. 12; just as *ἐγκρατέστερος* from *ἐγκρατής continent.*

NOTE 3. The simple mode of formation is found in *μάκαρ μακάρτατος, ἄχαρις ἀχαρίστερος.* § 65. 2.

* In Xenophon we find twice (Mem. III. 13. 4. IV. 2. 20) *βλακώτερος, ώτατος*, from *βλάξ*; without doubt false, as is shown by the *ω*, since the *α* in *βλάξ, βλακός*, is long. The true reading is most probably *βλακικώτερος, τατος*; since when the degrees of comparison could not be formed from a word with entire ease, it was usual to make them from the derived form in *ικός*. Comp. § 63. n. 3.

§ 67. *Comparison by ιων, ιστος.*

1. Another form of comparison, of less frequent occurrence, is:

-ῖων, Neut. *-ῖον*, for the Comparative,

-ιστος, η, ον, for the Superlative.

The declension of this comparative, see above in § 55.

2. This form of comparison is assumed:

1) By some adjectives in *υς*, e. g. *ἡδύς, ἡδίων, ἥδιστος*

2) By some adjectives in *ρος*, after dropping the *ρ*, e. g. *αἰσχρός, αἰσχίων, αἴσχιστος.*

3. In some comparatives of this form (*ιων*), the preceding consonant, together with the *ι*, is changed into *σσ* or *ττ* (see note 7). The word *ταχύς swift*, Sup. *τάχιστος*, takes in this, its usual form of the comparative, an initial *θ*:

θάσσων Neut. *θᾶσσον*; Att. *θάττων, θᾶττον*,

whence it appears that the *τ* in *ταχύς* was originally *θ*. (§ 18. 2.)

NOTE 1. This form of comparison always has the accent on the antepenult, when the quantity of the last syllable permits it; e. g. *ἡδύς, ἡδίων* Neut. *ἥδιον, ἥδιστος.*

NOTE 2. The *ι* of this form of the comparative is sometimes made short by the poets, especially the epic writers.

NOTE 3. Of adjectives in *υς*, only *ἡδύς* and *ταχύς* have usually this form; the most are formed regularly in *ύτερος, ύτατος*. A few have the above form occurring along with the regular one, especially in the poets.

NOTE 4. Of those in *ρός* belong here

αἰσχρός, ἐχθρός, οἰκτρός, κυδρός.

And in these the regular form is more or less usual at the same time; while *οἰκτρός* never has the *comparative* in *ίων*.—The form *ιων, ιστος* appears, in these words, to have come from an old positive in *υς*. (§ 69. n. 1.)

NOTE 5. To the same class belongs *μακρός long*, on account of the forms *μάσσων* (for *μακίων*), *μήκιστος*, where the new vowel of the superlative is found also in the subst. *τὸ μῆκος length*, and in other derivatives. More usual however are the forms *μακρότερος, μακρότατος.*

NOTE 6. Some other words which take this form, see among the anomalous examples in the following sections. In some, this form is used only by the poets, e. g. *φιλίων, φίλιστος*, from *φίλος.*

NOTE 7. Comparatives in *σσων, ττων*, except *θάσσων* and some words adduced in the next sections, are rare and poetic; e. g. *πάσσων* from *παχύς* Hom. *βάσσων* from *βαθύς*, etc.

§ 68. *Anomalous Comparison.*

Several adjectives are entirely *anomalous* in their comparison; mostly from the circumstance that they borrow their degrees of comparison from obsolete positives. When several forms of comparison belong

to one positive, (see *ἀγαθός* and *κακός*,) each of them is usually employed in some one of the special meanings of the positive; or at least each is used by preference in certain connexions; the details of which are left to observation.

	Comp.	*Sup.*
1. *ἀγαθός good*	*ἀμείνων, ἄμεινον, better*	*ἄριστος best*
	βελτίων	*βέλτιστος*
	κρείσσων or *κρείττων*	*κράτιστος*
	λωΐων comm. *λῴων*	*λώϊστος* or *λῷστος*

In the earlier poets we find the proper comparative of *ἄριστος*, viz. *ἀρείων*,* and even the positive of *κράτιστος*, viz. *κρατύς*.—For *κρείσσων* the Ionics have *κρέσσων*, the Dorics *κάρῥων* (for *ΚΑΡΣΩΝ*) from another form of the positive; whence also the adverb *κάρτα very*, and the poetic superlative *κάρτιστος*.—For *βελτίων, λωΐων*, the epic language has *βέλτερος, λωΐτερος*.—The Dor. *βέντιστος* see in § 16. n. 1. *d.*

2. *κακός bad, wicked*	*κακίων*	*κάκιστος*
	χείρων	*χείριστος*
	ἧσσων or *ἥττων*	*ἥκιστος*

The poets use the regular form *κακώτερος*. For *χείρων* the Ionics have *χερείων*, the Dorics *χερῄων*. In epic writers are found the forms D. *χέρῃϊ* A. *χέρηα* *Pl. χέρηες, τὰ χέρεια*, which are used instead of this comparative, although they are strictly cases of an obsolete positive.†

The comparative *ἧσσων*, Ion. *ἔσσων*, has only the signification *worse*, i. e. *less useful, weaker*, etc. and stands everywhere opposed to *κρείσσων*. The corresponding superlative is rare as an adjective; but the Neut. *ἥκιστα* is very common as an adverb. § 115. 7.‡

3. *μέγας great*	*μείζων*, Ion. *μέζων*	*μέγιστος*
4. *μικρός small*	*ἐλάσσων, ττων*	*ἐλάχιστος*
5. *ὀλίγος little, few*	*μείων*	*ὀλίγιστος*

Since these two words (*μικρος* and *ὀλίγος*) are so nearly related in meaning, the forms *ἐλάσσων, ἐλάχιστος*, and *μείων*, are employed both for the idea of *smallness*, and for that of *fewness*. The ancient positive *ἐλαχύς* is still found in the poets. The regular form *μικρότερος, τατος*, is also used. The poets too have a Compar. *ὀλίζων*, and a Superl. *μεῖστος*.

* The ancient positive is indicated in the name of the war-god *Ἄρης, Mars*, which was probably identical with it; also in the abstract noun *ἀρετή*.

† They are commonly explained as syncopated forms of the comparative, as also *πλέες* (see the next page); but a comparison with the old German word *bass* (the obsolete positive of *besser, beste*, Eng. *better, best*,) which is used not only as positive but also as comparative, (Gen. 12: 13. 19: 9,) supports the view above given.

‡ This superlative stands as an adjective Il. *ψ*. 531, according to the only correct reading; see *Lexilogus* I. 4.—From an error of the ancient Grammarians, this whole form of comparison has commonly been placed in grammar under *μικρός*, because the adverbial form could be translated by *minus, minime*. The sense of the positive of *ἥττων* lies only in *κακός*.

6. πολύς *much*	πλείων or πλέων *more*	πλεῖστος *most*

The Attics use also πλεῖν for the Neut. πλεῖον, but only in such connexions as πλεῖν ἢ μύριοι.—The Ionics and Dorics contract thus: πλέον πλεῦν, πλέονες πλεῦνες.—Homer uses also in the Plur. πλέες, πλέας, a positive form instead of the comparative.*

7. καλός *beautiful*	καλλίων	κάλλιστος
8. ῥᾴδιος *easy*	ῥᾴων	ῥᾴστος

The Ionics have in the positive ῥηΐδιος, and then form ῥηΐων, ῥηΐστος; the epic has ῥηΐτερος, τατος; all from *ΡΑΪΣ, ΡΗΪΣ*, from the Neut. Pl. of which, *ΡΗΪΑ*, comes the adverb ῥεῖα, ῥέα, *easy*.

9. ἀλγεινός *painful*	ἀλγίων	ἄλγιστος

The regular form ἀλγεινότερος, τατος, is nevertheless more usual in the masculine and feminine.

10. πέπων *ripe*	πεπαίτερος	πεπαίτατος
11. πίων *fat*	πιότερος	πιότατος.

Note. To the peculiarities of the poets belongs the ancient superlative in ατος; as μέσατος *middlemost* from μέσος, and νέατος, νείατος, *latest*, from νέος *new, young*. The contracted feminine of this last, viz. νήτη (sc. χορδή), is used in prose for the last or lowest string of an instrument: with us, the highest.

§ 69. *Defective Comparison.*

1. There are also *defective* forms of comparison, i. e. without a positive; see the notes. Among these may be reckoned several of the above anomalous forms, as ἥττων, κρείττων, λῷστος, etc.

2. To these belong also such forms of comparison as are derived from *particles*, and such as denote a *series*; e. g. πλησιαίτερος, τατος, from πλησίον *near*; as in Lat. *prope, propior, proximus*;—πρότερος *prior*, πρῶτος *first*, from πρό *before*;—ὑπέρτερος, ὑπέρτατος and ὕπατος, *higher, highest*, from ὑπέρ *above*;—ἔσχατος *uttermost, last*, from ἐξ *out of*;—ὕστερος, τατος, *later, latest*, etc.†

3. Sometimes the degrees of comparison are formed from a substantive, which can be taken in an adjective sense; e. g. ἑταῖρος *friend*, ἑταιρότατος; κλέπτης *thief*, κλεπτίστος *most thievish*, etc. (§ 66. n. 1.)

Note 1. In consequence of an erroneous system, it was formerly usual to refer to degrees of comparison formed from substantives, sev-

* Compare the marginal note on χέρηϊ, etc. on the preceding page. The form πλέες is just as clearly syncopated from πολέες, as the comparative πλεῖων is formed by the same syncope from πολύς.

† We find also ἀνώτερος, ἐνδότατος, etc. from ἄνω, ἔνδον, etc. but in many passages these are manifestly corrupted from the adverbial form ὁ ἀνωτέρω, ὁ ἐνδοτέρω, etc. See §§ 115, 125.

eral defectives in *ων, ιστος,* to which there existed a kindred abstract substantive in *ος* ; e. g. *ῥιγίων more terrible, κέρδιστος slyest, ὕψιστος highest ;* Subst. *τὸ ῥῖγος shuddering, κέρδος artifice, ὕψος height.* In the same manner were explained several of the deviations above given (§§ 67, 68), as *ἔχθιστος* from *τὸ ἔχθος hatred, μήκιστος* from *τὸ μῆκος length, κάλλιστος* from *κάλλος beauty,* etc. But it is undeniable, that these substantives and these degrees of comparison presuppose rather the corresponding *positive* forms; and this is the more certain, because a few of these forms have been preserved in the earliest poetry ; e. g. *κρατύς,* whence *κράτιστος* and *τὸ κράτος* ; *ἐλεγχέες infamous,* whence *ἐλέγχιστος* and *τὸ ἔλεγχος.* (Comp. § 119. 3. *e,* and 10. *d.*

NOTE 2. In the poets, and especially the epic poets, occur many forms of comparison which belong under this section ; e. g. *φέρτερος, φέρτατος* and *φέριστος, braver, most excellent,* which can be referred to *ἀγαθός* ;—*κύντερος more shameless,* from *κύων, κυνός, dog* ;—*βασιλεύτερος mightier,* from *βασιλεύς* ;—*πύματος, μύχατος, ὁπλότερος,* etc. which are sufficiently explained in the lexicons.

NOTE 3. In a few very rare instances, we find a new degree of comparison formed, for the sake of emphasis, from a word which is already in the comparative or superlative degree, e. g. *ἐσχατώτατος, πρώτιστος,* from *ἔσχατος, πρῶτος.* Such instances occur mostly in later writers, at least in those not Attic.—When the epic poets sometimes combine both forms of the comparative in one, e. g. *χειρότερος, μειότερος,* this is done for the sake of the verse, and not to produce an emphatic sense.

NUMERALS.

§ 70. *Cardinal Numbers.*

1. *εἷς, μία, ἕν,* G. *ἑνός, μιᾶς, ἑνός, one.*

Observe the anomalous shifting of the accent in *μία, μιᾶς, μιᾷ, μίαν.*—Instead of this Fem. epic writers have also *ἴα,* G. *ἰῆς.*

Hence, by composition with the negatives *οὐδέ* and *μηδέ,* come the negative adjectives

οὐδείς, οὐδεμία, οὐδέν, and

μηδείς, μηδεμία, μηδέν, no one, none.

In declension they retain the accent of the simple word, as *οὐδενός, οὐδεμιᾶς,* etc.

The mode of writing these compounds separately, *οὐδὲ εἷς, μηδὲ ἕν,* etc. where there is always a hiatus (§ 29. n. 1), serves for emphasis: *not even one, not the least.*—Several writers, mostly later ones, write *οὐθείς,* Neut. *-θέν,* for *οὐδείς* ; but employ the usual feminine.

2. *δύο* Nom. Acc. *δυοῖν* Gen. Dat. *two.*

The Attics write also *δυεῖν,* but only in the Genitive. They likewise use *δύο* as indeclinable for Gen. and Dative.—Forms not Attic are, N. A. *δύω* G. *δυῶν* D. *δυσί, δυσίν.*—Ion. *δυοῖσιν.*—Epic *δοιώ* and *δοιοί,* which are declined throughout.—The word which expresses the idea of *both* (*ἄμφω*), see in § 78. 4.

3. *τρεῖς* M. and F. *τρία* Neut. *three*, G. *τριῶν*, D. *τρισί(ν)*, Acc. like the Nom.

4. *τέσσαρες* or *τέτταρες*, Neut. *α*, *four*, G. *ων*, D. *τέσσαρσι*, *τέτταρσι* (poet. *τέτρασι*), Acc. *ας*, *α*.

Ion. *τέσσερες*, Dor. *τέττορες*, *τέτορες*, ancient and Æol. *πίσυρες*.

The remaining units or simple numbers up to *ten*, and the tens or round numbers up to *one hundred*, are not declined.

5. *πέντε*	7. *ἑπτά*	9. *ἐννέα*
6. *ἕξ*	8. *ὀκτώ*	10. *δέκα*
20. *εἴκοσι* or *-σιν*	50. *πεντήκοντα*	80. *ὀγδοήκοντα*
30. *τριᾰ́κοντα*	60. *ἑξήκοντα*	90. *ἐνενήκοντα*
40. *τεσσαρᾰ́κοντα*	70. *ἑβδομήκοντα*	100. *ἑκατόν*.

Not only the long *α* in *τριάκοντα*, but also the short *α* in *τεσσαράκοντα*, etc. passes over into *η* among the Ionics; as *τριήκοντα*, *τεσσερήκοντα*. Other Ionic and epic forms are *εἴκοσι*, *ὀγδώκοντα*, *ἐννήκοντα*; Doric, 5 *πέμπε*, 20 *εἴκατι*.

The numbers compounded with *ten*, i. e. the numbers 11—19, have commonly the following forms: 11 *ἕνδεκα*, 12 *δώδεκα*, 13 *τρισκαίδεκα*, *τεσσαρεσκαίδεκα*, *πεντεκαίδεκα*, *ἑκκαίδεκα*, *ἑπτακαίδεκα*, *ὀκτωκαίδεκα*, *ἐννεακαίδεκα*.—Less frequent are *δεκατρεῖς*, *δεκαπέντε*, etc.—*Τρεῖς* and *τέσσαρες* are declined in the compounds also, e. g. *τεσσαρακαίδεκα*, *τεσσαρσικαίδεκα*, *δεκατριῶν*, etc.

Δυώδεκα and *δυοκαίδεκα* are Ionic and poetic.—The forms *τρισκαίδεκα*, *ἑκκαίδεκα*, shew that the other numbers connected by *καί* up to 19 are not to be written separately.—*Τεσσερεσκαίδεκα* is with the Ionics indeclinable; e. g. Herodot. I. 86 bis.

Other compound numbers are usually written separately. When the *smaller* number stands first, they are connected by *καί*; otherwise not; e. g. *πέντε καὶ εἴκοσιν*, or *εἴκοσι πέντε*.

The round numbers above one hundred, i. e. the *hundreds*, *thousands*, etc. are regularly declined: 200 *διᾱκόσιοι*, *αι*, *α*, 300 *τριᾱκόσιοι*, *τετρᾰκόσιοι*, *πεντᾰκοσιοι*, *ἑξᾰκόσιοι*, *ἑπτᾰκόσιοι*, *ὀκτᾰκόσιοι*, *ἐννᾰκόσιοι* (without *ε*)—1000 *χίλιοι*, *δισχίλιοι*, *τρισχίλιοι*, *τετρακισχίλιοι*, *πεντακισχίλιοι*, etc.—10,000 *μύριοι*,* *δισμύριοι*, etc. Comp. § 71. 2.

The *α* in the two first of these numbers is long; Ion. *διηκόσιοι*, etc.—Old Homeric forms are *ἐννεαχῖλιοι*, *δεκάχῑλιοι*.—These larger numbers can also stand, as *collectives*, in the Singular; e. g. *διακοσία ἵππος* (*ἡ ἵππος cavalry*).

Note 1. Instead of the numbers compounded with *ὀκτώ* 8 and *ἐννέα* 9, a circumlocution is often used; e. g. for 49 we find the phrase *ἑνὸς δέοντος* (or *μιᾶς δεούσης*) *πεντήκοντα*, i. e. 50 *less one*; and so *δυοῖν δεόντοιν πεντήκοντα*, 50 *less two*, for 48. We find also the construction *ἑνὸς* or

* Distinguished from *μυρίοι many*, *innumerable*, by the accent.

δυοῖν δέοντες, -τα; the word *δεῖν* being used to express the sense both of *to want* and *to be wanting*.

NOTE 2. When other parts of speech are to be compounded with numerals, the four first numerals have a particular form, viz. *unity* is expressed by *μονο-*(*μόνος alone*), *two* by *δι-*, *three* by *τρι-*, and *four* by *τετρα-*; e. g. *μονόκερως, δίκερως, δισύλλαβος, διετής* (from *ἔτος*), *διώβολον* (from *ὀβολός*), *τρίπους, τετράπους*, etc.* The other numerals either retain in such compounds their usual form, with a few necessary changes for the sake of euphony, e. g. *πεντεναῦα, ἑκατόμπυλος, ἔκπηχυς* from *ἕξ*, etc. or they are likewise formed with *α* or *ο*; e. g. *πεντά-μετρος, ἑξά-γωνον, εἰκοσά-εδρος, πεντηκοντό-γυος, ἑκατοντα-μναῖος, χιλιο-τάλαντος*. An Ionic form from *ἐννέα* is *εἰνάπηχυς*, etc.—The *α* in such compounds sometimes remains before vowels, and sometimes not; the *ο* is dropped, or in compounds with *ἔτος year* is contracted. We find therefore *ἑπταέτης of seven years*, better *ἑπτέτης*; *τριακονταέτης* or *τριακοντούτης* for *-οέτης*.† Observe also *ἐνναέτης of nine years, ἐννῆμαρ nine days long*.

§ 71. *Ordinal Numbers and other Numerals.*

1. The two first *ordinal* numbers are two defective forms of comparison, viz. *πρῶτος primus, the first*, or when only two are spoken of, *πρότερος prior, the former;* and *δεύτερος the second*.‡ The other ordinals are the following: *τρίτος, τέταρτος, πέμπτος, ἕκτος, ἕβδομος, ὄγδοος, ἔνατος* or *ἔννατος, δέκατος, ἑνδέκατος, δωδέκατος, τρισκαιδέκατος, τεσσαρακαιδέκατος*, etc. *εἰκοστός* (20), *τριακοστός* (30), *τεσσαρακοστός*, etc. *ἑκατοστός* (100), *διακοσιοστός*, etc. *χιλιοστός, μυριοστός*. Here also in compound numbers, the smaller numeral is either placed first, with *καί*; or more commonly last, without *καί*; e. g. *τριακοστὸς πρῶτος*, or *πρῶτος καὶ τριακοστός*.—To these ordinal numbers corresponds the interrogative correlative *πόστος*; (§ 79. n. 1,) *quotus? the how-many-eth?*¶

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* Composition with *δισ-, τρισ-*, takes place only where the proper signification of *δίς, τρίς, twice, thrice*, must be expressed; as in *δισθανής* Hom. *δισμύριοι, δίσεφθος, τρισάθλιος*, etc.

† These words have the Gen. in *εος, ους*, and are of common gender. They however admit a separate feminine in *ις*, e. g. *τριακοντούτιδες σπονδαί*.

‡ A corresponding superlative, *δεύτατος the last of two*, is only poetic.

¶ So also *πολλοστός one among many, ὀλιγοστός one of a few*. Hence *τὸ πολλοστὸν μέρος one part among many*, i. e. a very small part.—[To express numbers with the fraction *one half*, in money, weight, measure, etc. the Greeks employ words compounded from *ἥμι half* and the name of the weight or measure, with the adjective ending *ον, ιον*, or *αῖον*, and then set before them the ordinal number of which the half is meant; e. g. *τέτρατον ἡμιτάλαντον the 4th half-talent*, i. e. 3½ talents; *ἕβδομον ἡμιτάλαντον*, 6½ *talents*, Herod. I. 50, and often; *τρίτον ἡμίδραγμον*, 2½ *drachmae; τρίτον ἡμιμναῖον*, 2½ *minae*. Compare the German *drittehalb, viertehalb*, etc. for 2½, 3½, etc.—When however the words stand in the *Plural*, they denote simply so many *half-talents*, etc. e. g. *τρία ἡμιτάλαντα three half-talents*, or 1½ talent, Herod. I. 50; *πέντε ἡμιτάλαντα*, 2½ *talents*, Demosth. pro Phorm. 956. 18.—TR.

For τέταρτος we find on account of the metre τέτρατος; for ἔνατος we find ἔννατος, Ion. εἰνατος.—Epic forms are τρίτατος, ἑβδόματος, ὀγδόατος.—The Dorics have πρᾶτος for πρῶτος.

2. The numeral *adverbs*, which answer to the question *how many times*, are: ἅπαξ *once*, δίς, τρίς, τετράκις, πεντάκις, ὀκτάκις, ἐννεάκις or ἐννάκις, ἑκατοντάκις, χιλιάκις, etc. (poet. -κι). The interrogative is ποσάκις;

3. The numeral *adjectives* which answer to the question *how many fold*, are: ἁπλοῦς *simple*, διπλοῦς *double*, τριπλοῦς, τετραπλοῦς *four-fold*, πενταπλοῦς, etc. (§ 60. 5. *b*)—or also διπλάσιος etc.

4. The numeral *substantives* are all formed in άς, G. άδος; as ἡ μονάς *monad, unity*, δυάς, τριάς, τετράς, πεντάς (also πεμπτάς and πεμπάς), ἑξάς, ἑβδομάς, ὀγδοάς, ἐννεάς, δεκάς, etc. ἑκατοντάς, χιλιάς, μυριάς.

THE ARTICLE

See § 75.

PRONOUNS.

§ 72. Pronouns Substantive and Possessive.

1. The substantive or personal pronouns of the *first* and *second* persons are ἐγώ *I*, ἡμεῖς *we*; σύ *thou*, ὑμεῖς (long υ) *ye*.

2. In the pronoun of the *third* person, the Nom. Sing. ὅ is wanting in the common dialect;* just as in the Lat. *se*, to which this pronoun, among the Attics, corresponds also in its reflexive sense. In the Plural it has a particular form for the neuter, which however is also unfrequent.

Note 1. This pronoun throughout is unfrequent in the Attic language; for in the reflexive sense (*self*) the compound ἑαυτόν (§ 74. 3) is more commonly used; and in the direct sense (*him, her, it*) the oblique cases of the pronoun αὐτός (§ 74. 2) are employed. In Ionic and epic writers, on the contrary, who employ it indiscriminately for *him* and for *himself*, it occurs more frequently.—For all that concerns the use and misuse of the reflexive pronoun, see Synt. § 127.

3. These pronouns are declined as follows:

* On this very rare Nominative, and its actual use by the Attics, see the author's *Ausführl. Sprachlehre* with the note to p. 290 and the additions at the end. (Ed. 2. p. 284.) The proofs of its existence and use are drawn from Apollonius *de Pronom.* p. 242. p. 329. and *de Synt.* p. 167. Draco p. 106. and above all Priscian. p. 957, 967. (Krehl. I. 563, 574.) Comp. also Bekker's notes to Plato. Symp. 375, 11. 469, 7.

Sing.	*I*	*thou*	*he* (*himself*)
Nom.	ἐγώ	σύ	ἵ
Gen.	ἐμοῦ and μοῦ	σοῦ	οὗ
Dat.	ἐμοί and μοί	σοί	οἷ
Acc.	ἐμέ and μέ	σέ	ἕ
Dual.	*we two*	*you two*	*they two*
N. A.	νῶϊ, νώ	σφῶϊ, σφώ	σφωέ
G. D.	νῶϊν, νῷν	σφῶϊν, σφῷν	σφωΐν
Plur.	*we*	*ye or you*	*they*
Nom.	ἡμεῖς	ὑμεῖς	σφεῖς N. σφέα
Gen.	ἡμῶν	ὑμῶν	σφῶν
Dat.	ἡμῖν	ὑμῖν	σφίσι(ν)
Acc.	ἡμᾶς	ὑμᾶς	σφᾶς N. σφέα

NOTE 2. The oblique cases of the second and third persons are enclitic; but in such a way that they may also become orthotone, as pointed out in § 14. 7. Of the two forms in the same case from ἐγώ, the monosyllable is *always* enclitic; and only the dissyllable can become orthotone as above.—Of the forms which begin with σφ, only the oblique cases of the *third* person are enclitic, including the forms of the dialects given in note 6; and even here, σφῶν and σφᾶς in this circumflexed form are excepted; but when resolved into σφέων, σφέας (note 6. 8), or when sometimes the latter is shortened by the poets to σφάς, these also are enclitic.

NOTE 3. When one of these pronouns is governed by a preposition, it regularly retains its accent, or is orthotone, as περὶ σοῦ, ἐν σοί, παρὰ σφίσιν; and so from ἐγώ—κατ᾽ ἐμέ, ἐξ ἐμοῦ.—Some Grammarians except πρός με; and it is thus actually found in Attic writers in most instances. See *Ausführl. Sprachl.* and Jacob's Præf. ad Anthol. p. xxxii.

NOTE 4. For the sake of emphasis, the particle γέ is often appended to these pronouns (§ 149. 2). In such instances, ἐγώ, ἐμοί, and ἐμέ draw back the accent, as ἔγωγε (equidem), ἔμοιγε, ἔμεγε, σύγε, etc.

NOTE 5. The cases ἧμεῖς, ὗμεῖς, etc. according to the ancient Grammarians, are also capable of inclination; inasmuch as in all instances where the forms above specified are enclitic, these, though they do not throw their tone upon the preceding word, draw it back; as ἥμων, ἥμιν, etc. This however is not commonly observed in our editions.

NOTE 6. DIALECTS. 1) For ἐγώ, an old Doric and epic form is ἐγών.

2) The Dorics have τύ for σύ, and in the enclitic Accus. also τύ. The Accus. τέ is rare and only orthotone, Theocr. I. 5. In place of it the Æolics and even Dorics have elsewhere retained σέ.—An old epic form of the Nom. is τύνη.

3) In the Dative, the Ionics and Dorics have τοί for σοί, but only as an enclitic.

4) The Genitive in ου of these pronouns came from εο; hence the epic forms

ἐμέο, σέο, ἕο

or ἐμεῖο, σεῖο, εἷο. The Ionics and Dorics have thence ἐμεῦ, μεῦ, σεῦ, εὗ (§ 28. n. 5); the Dorics for σεῦ have also τεῦ and τεῦς. Wholly anomalous is the Gen. τεοῖο for σέο, σεῖο. Il. Θ, 37.

5) The poets employ a peculiar Genitive, formed by appending the syllable *θεν* (comp. § 116):

ἐμέθεν, σέθεν, ἕθεν.

Of these, *ἕθεν* in the direct sense (note 1) is capable of inclination, e. g. Il. *α*, 114.

6) Orthotone Doric Datives (§ 14) are *ἐμίν, τίν* or *τεῖν, ἵν* (lenis), for *ἐμοί, σοί, οἱ*. But *τίν* is also sometimes Accus. Theocr. 11.

7) The old Ionic of the epic writers augments the pronoun of the third person by a prosthesis of *ε*, as G. *ἑεῖο* D. *ἑοῖ* A. *ἑέ*. These forms are always orthotone, like *ἐμοῦ*.

8) The Ionics resolve the contraction in the Plural, and write *ἡμέες, ὑμέες, σφέες*, G. *ἡμέων* etc. (epic *ἡμείων* etc.) Acc. *ἡμέας* etc.

9) The poets make the endings *ιν* and *ας* short, e. g. *ἥμιν, ὔμιν, ἡμάς, ὑμάς, σφάς*. When these shortened forms then come in the place of enclitics (comp. note 5), they are accented thus: *ἧμιν* etc.

10) The Dorics shorten the ending of the Nom. as *ἄμές, ὔμές*; and in the Accus. they assume the otherwise Dual ending *ε*, as *ἄμέ, ὔμέ*, for *ἡμᾶς, ὑμᾶς*; all with long *α* and *ν*. Hence arise, through a change of the pronunciation and of the tone, the following old Æolic forms, which have been retained in the epic language:

Nom. *ἄμμες, ὔμμες*
Dat. *ἄμμῐν, ὔμμῐν*, or *ἄμμῐ̆, ὔμμῐ̆*
Acc. *ἄμμε, ὔμμε*.

—Whenever *ἀμέ* or *ἄμμε* occurs for *ἐμέ* (Theocr. XI. 42), this is the same figure by which *ἡμεῖς* often stands for *ἐγώ*. Comp. note 7. 2.

11) In the *third* person also there is a similar apocope of the Plural:

Dat. *σφί* or *σφίν*
Acc. *σφέ*

both enclitic.—The Accus. *σφέ* is likewise employed by the Attics, but in *all* genders and numbers; consequently for *αὐτόν, ήν, ό*, and *αὐτούς, άς, ά*. Very rarely *σφίν* also stands for the Singular. Comp. *Lexilog.* I. 17, 14.

12) Finally, there is still another enclitic Accusative of the third person:

Ion. *μίν*, Dor. and Att. *νίν*

which in like manner stands for all genders and numbers, but only in the direct sense (note 1), i. e. for *him, her, it*, Pl. *they*. The Attics employ their *νίν* only in poetry.

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4. To the flexion of these pronouns may properly be subjoined that of the *possessives* derived from them. These are regular adjectives of three terminations. Their common form is derived from the Gen. Sing. as follows:

Gen. *ἐμοῦ* — *ἐμός, ἐμή, ἐμόν, mine*
Gen. *σοῦ* — *σός, σή, σόν, thine*
Gen. *οὗ* — *ὅς, ἥ, ὅν, his, her,*

and from the Nom. Plur. thus:

ἡμεῖς — *ἡμέτερος, α, ον, our*
ὑμεῖς — *ὑμέτερος, α, ον, your*
σφεῖς — *σφέτερος, α, ον, their.*

NOTE 7. DIALECTS. 1) For σός the Dorics and Ionics have τεός, ά (ή), όν, and for ὅς they have ἑός, ά(ή), όν.—For the supposed form ἕης see the note to the Anom. ἕὗς § 58.

2) For the Plural possessives there is an old and shorter form:

ἄμός, ή, όν· ὔμός, ή, όν· σφός, ή, όν

which is used by Doric and by epic writers; except that the last pronounce the first person with the smooth breathing:

ἃμός, ή, όν.

In this form it is used by the Attic poets, but only with the signification of the Sing. (for ἐμός, comp. note 6. 10,) e. g. Eurip. Electr. 555. Soph. Electr. 558.

NOTE 8. The poets form also a possessive of the first and second persons from the Dual:

νῶϊ — νωΐτερος *our*, i. e. of us two
σφῶϊ — σφωΐτερος *your*, i. e. of you two.

§ 73. *The Pronoun δεῖνα.*

To the substantive pronouns belongs also

ὁ, ἡ, τὸ δεῖνα,

some one, such an one, French *un tel*. This is declined as follows:

N. and A. δεῖνα G. δεῖνος D. δεῖνι, *Plur.* οἱ δεῖνες, etc.

NOTE. Sometimes, though very rarely, δεῖνα is found indeclinable; e. g. τὸν δεῖνα τὸν τοῦ δεῖνα (υἱόν), Arist. Thesm. 622.

§ 74. ADJECTIVE PRONOUNS.

1. The four following *adjective* pronouns are regularly declined, except that they have the Neut. Nom. and Acc. in *ο*.

αὐτός, αὐτή, αὐτό, *self*
ἐκεῖνος, ἐκείνη, ἐκεῖνο, *that*
ὅς, ἥ, ὅ, for which see § 75.

NOTE 1. The Ionics often insert ε in some of the forms of αὐτός, e. g. αὐτέη, αὐτέων, § 28. n. 3.

NOTE 2. Ἐκεῖνος comes from ἐκεῖ *there*. The Ionic form is κεῖνος, η, ο, and the Doric τῆνος, α, ο. The Æolics had the intermediate form κῆνος.—For ὦλλοι instead of οἱ ἄλλοι, see § 29. n. 6.

2. The pronoun αὐτός has three significations: (1) *self;* (2) in the oblique cases, *him, her, it;* (3) with the article, *the same*. The details are given in the Syntax, § 127. 2. We merely remark here, that in the last signification, it is often contracted with the article (§ 29. n. 4), as ταὐτοῦ, ταὐτῷ, ταὐτῇ, for τοῦ αὐτοῦ etc. where it is to be observed, that the neuter in such instances ends in *ον* as well as *ο*:

ταὐτό and ταὐτόν, for τὸ αὐτό.

One must take care not to confound the forms ταὐτῇ and ταὐτά, (especially when the *coronis* ᾽ is omitted,) with ταύτῃ and ταῦτα from οὗτος (§ 76). For the Ionic forms ὠὐτός, τωὐτό, see § 29. n. 6.

3. From *αὐτός* are formed the common

Reflexive Pronouns *

by compounding with *αὐτοῦ* the Accusatives of the substantive pronouns, *ἐμέ, σέ, ἕ*. They are then declined in the three oblique cases thus:

G. *ἐμαυτοῦ, ἐμαυτῆς*, D. *ἐμαυτῷ, ῇ*, A. *ἐμαυτόν, ήν, of myself, to myself, myself*

G. *σεαυτοῦ* or *σαυτοῦ*, etc. *of thyself*

G. *ἑαυτοῦ* or *αὑτοῦ*, etc. *of himself.*

This last has also an Acc. Neut. *ἑαυτό, αὑτό*, and is declined in the Plural, e. g. *ἑαυτῶν, ἑαυτούς*, etc. The first and second persons separate the words in the Plural, e. g. *ἡμῶν αὐτῶν, ὑμῶν αὐτῶν*, etc.

NOTE 3. The Singular also was originally used in the separate form. And since Homer has still *σοὶ αὐτῷ* and *οἱ αὐτῷ*, so too the forms *ἕ αὐτήν, ἐμ' αὐτόν* etc. are at present written separately in his poems, Il. *α*, 271. *ξ*, 162;—and in Od. *ξ*, 185. Il. *ζ*. 490, *τὰ σ' αὐτοῦ, σ' αὐτῆς*, (or *σαὐτοῦ, σαὐτῆς*,) is regarded as an elision of *τὰ σά*.

NOTE 4. The Ionics have in this compound *ωυ* instead of *αυ* (§ 27. n. 11), and omit to elide the *ε* in the first person; e. g. *ἐμεωυτοῦ, σεωυτόν, ἑωυτόν* etc.—For *ἑωυτήν*, see note 1.

4. From *ἄλλος* is formed the common

Reciprocal Pronoun

strictly so called;† which of course is not found in the Singular, viz.

G. *ἀλλήλων* D. *ἀλλήλοις, αις*, A. *ἀλλήλους, ας, α*, Dual *ἀλλήλω, α· οιν, αιν*,‡—*one another.*

§ 75. The Articles.

1. The Greek Grammarians denominate as *articles* (*τὰ ἄρθρα joints*), the two most simple adjuncts of a substantive, which have a mutual reference to each other in two connected clauses of a complete sentence; and of which in modern languages the one is called the DEFINITE ARTICLE, *the;* and the other the RELATIVE PRONOUN, *who, which, what.*¶

* See the next marginal note.

† The *reflexive* pronouns are so called, because they refer the action back upon the subject itself. E. g. in the phrase "he supports me," *me* is an ordinary pronoun; in "I support myself," *myself* is reflexive. When however an action is expressed as *mutual*,—e. g. "they support one another,"—this is called *reciprocal.* It is however to be observed, that this latter name is often used to include both ideas; and therefore in many grammars, that is called *reciprocal*, which we here name *reflexive.*

‡ This Dual has reference to a mutual action between two; where however the Plural may stand just as well.

¶ Such a complete sentence, in which both the (Greek) articles appear, is e. g. "This is *the* man, *who* will deliver us," *οἵτος ἐστιν ὁ ἀνὴρ ὃς σώσει ἡμᾶς*. It was because these two words refer so intimately to each other, and as it were lock into one another like joints, and thus connect the two clauses as members

2. Of these two articles, the one is called the

Prepositive Article

ὁ, ἡ, τό, hic, hæc, hoc, *the.*

This coincides in flexion with the adjective pronouns, § 74; except that

1) The Masc. and Fem. in the Nom. Sing. and Plur. are *atona*, unaccented (§ 13. 3), and have the *Spir. asper;* while all the other forms have an initial τ;

2) Not only the neuter, as in the adjective pronouns, but also the Masc. in the Nom. Sing. ends in ο (ὁ).

The other is called the

Postpositive Article

ὅς, ἥ, ὅ, qui, quæ, quod, *who, which, what.*

This is declined precisely like the adjective pronouns, § 74. 1.

	Prepos. Art.			Postpos. Art.		
Sing.	*hic*	*hæc*	*hoc*	*qui*	*quæ*	*quod*
Nom.	ὁ	ἡ	τό	ὅς	ἥ	ὅ
Gen.	τοῦ	τῆς	τοῦ	οὗ	ἧς	οὗ
Dat.	τῷ	τῇ	τῷ	ᾧ	ᾗ	ᾧ
Acc.	τόν	τήν	τό	ὅν	ἥν	ὅ
Dual.						
N. A.	τώ	τά	τώ	ᾧ	ᾇ	ᾧ
G. D.	τοῖν	ταῖν	τοῖν	οἷν	αἷν	οἷν
Plur.						
Nom.	οἱ	αἱ	τά	οἵ	αἵ	ἅ
Gen.	τῶν —	τῶν —	τῶν	ὧν —	ὧν —	ὧν
Dat.	τοῖς	ταῖς	τοῖς	οἷς	αἷς	οἷς
Acc.	τούς	τάς	τά	οὕς	ἅς	ἅ

or limbs of one sentence, that the Greeks called them τὰ ἄρθρα, *articuli, joints.* The first of these, however, ὁ, ἡ, τό, *the*, stands very commonly with its own simple clause alone; and is therefore, strictly speaking, in such instances no longer an article or *joint.* But this arises from the circumstance, that in very many such instances, the second clause or apodosis is not expressed in words, but is left to be mentally supplied; such as "who is spoken of," or "who is here concerned," or "whom you know," etc. Hence it became by degrees a usage of the language, to annex the prepositive article, ὁ, ἡ, τό, by itself, to every object which is to be represented as *definite*, either by means of the language itself or from the circumstances. The grammar of modern languages has retained the name *article* only for this prepositive article, without any reference to the cause of the appellation; and has given to the postpositive article the name of *relative pronoun*, which in itself considered is also correct. And since in the modern languages another pronoun, *a, an*, (*one*), which however is nothing more than a feebler τις, τι, *aliquis*, marks an object as *indefinite*, just as *the* designates it as definite, the latter has received the name of the *definite*, the former that of the *indefinite article;* although they have nothing of the nature of *joints* in respect to each other, and no mutual relation like that of the two Greek articles. In the Greek grammar, however, we may properly retain the ancient appellations; since they are in themselves so well grounded. But it is unnecessary, in any language, to regard the articles as a distinct part of speech; which from an erroneous theory, is so commonly done; since in their whole nature they are adjective pronouns.

NOTE 1. The variations in the dialects, are the same as in the terminations of Dec. I, and II; e. g. τοῖο for τοῦ, ἃ for ἥ, τᾶς for τῆς, etc.—For the Gen. of the postpos. οὗ, there is an unfrequent Homeric form ὅου.

NOTE 2. In the earlier language the two articles were alike in form; (just as the German *der, die, das* can still stand for both;) and were distinguished only by position and tone, as has ever continued to be the case with the forms ἥ, οἵ, αἵ. The epic writers have still the form ὅ (inaccurately ὁ) for ὅς; and all the cases of the prepositive article which begin with τ, are used by the Ionics and Dorics for the corresponding forms of the postpositive; thus

τό for ὅ, τήν for ἥν, etc.

The Dorics have τοί, ταί, for both οἵ, αἵ, and οἵ, αἵ,

NOTE 3. Strictly speaking, both articles are nothing more than the ancient simple demonstrative pronoun, *this*; and were used (as will be shown in the Syntax) for this pronoun in many connexions even in prose; as is the case with the German *der, die, das*. The common demonstratives, which have sprung from this form, see in § 76.

3. The postpositive article, or simple relative pronoun, is in many connexions *strengthened*, by receiving an accession for the sake of emphasis; sometimes by the enclitic particle περ, as ὅσπερ, ὥπερ, ἥπερ, etc. and sometimes by composition with the pronoun τὶς, as ὅστις, etc. See § 77. 3.

NOTE 4. For the enclitic τέ, which is appended in the epic language to ὅς, as ὅς τε or ὅστε for ὅς, ὅντε or τόντε for ὅν, see § 149. 1, under τέ.

§ 76. *Demonstrative Pronouns.*

1. For the common demonstrative pronoun *this*, the Greeks have a double form. The one is made from the prepositive article, by merely appending the enclitic δε (§ 14. n. 3); e. g.

ὅδε, ἥδε, τόδε, G. τοῦδε, τῆσδε, etc. Pl. οἵδε, αἵδε, τάδε, τούσδε, etc.

2. The other, οὗτος, comes from the same article; and hence it follows that article in its very anomalous flexion. Where the article has the rough breathing or the initial τ, this pronoun has the same; where the article has ο or ω, this pronoun has ου in its first syllable; where the former has η or α, the latter has αυ; e. g. ὁ—οὗτος, οἱ—οὗτοι, τῶν—τούτων, ἡ—αὕτη, τά—ταῦτα, etc.

	Sing.			*Plur.*		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
N.	οὗτος	αὕτη	τοῦτο	οὗτοι	αὗται	ταῦτα
G.	τούτου	ταύτης	τούτου	τούτων	τούτων	τούτων
D.	τούτῳ	ταύτῃ	τούτῳ	τούτοις	ταύταις	τούτοις
A.	τοῦτον	ταύτην	τοῦτο	τούτους	ταύτας	ταῦτα

	Masc.	Fem.	Neut.
Dual. N. A.	τούτω	ταύτα	τούτω
G. D.	τούτοιν	ταύταιν	τούτοιν

NOTE 1. As the prepositive article was the only demonstrative in the ancient language (§ 126), but by degrees lost that power; it is apparent that both the above forms are only a *strengthening* of this article; and that οὗτος especially is in a certain measure the superlative of ὁ.—The further strengthening by appending ι to both, see in § 80.

NOTE 2. In the dialects there is no special peculiarity, except the Ionic ε in τουτέου, ταυτέης, etc. (§ 74. n. 1,) and the very anomalous epic form

Dat. τοῖσδεσι, τοῖσδεσσι, for τοῖσδε.

NOTE 3. The Nom. οὗτος, αὕτη, is often used as a kind of Vocative or exclamation, like the Lat. *heus! you there! hear!*

§ 77. *Interrogative Pronouns.*

1. The simple *interrogative* pronoun

τίς; Neut. τί; Gen. τίνος;
quis, quae, quid? who? what?

always has the accent on the ι, as τίνες, D. Pl. τίσι, etc. and has the accent of the Nom. Sing. always *acute* (§ 13. n. 2). By these two circumstances it is distinguished from the simple *indefinite* pronoun

τὶς Neut. τὶ, Gen. τινός, *aliquis, a, id;*
one, some one, a certain one,

which moreover, as an enclitic, most commonly stands without accent. The flexion of both these pronouns regularly follows Dec. III, everywhere with short ι.

NOTE 1. In the unfrequent instances where the monosyllabic form τὶς, τὶ, receives an acute accent on account of another following enclitic, it is to be distinguished from the interrogative either by the connexion, or by the accent of the preceding word, e. g. ἀνήρ τίς ποτε.

NOTE 2. For the interrogative τί used as an adverb, the poets and the Attic comic writers have an emphatic paragogic form, τιή; *wherefore then? how so?*

2. For the Gen. and Dat. of both these pronouns we often find the following forms:

τού, τῷ, for all genders; orthotone for τίνος, τίνι; and enclitic for τινός, τίνι; e. g. τῷ τεκμαίρει τοῦτο; *by what dost thou prove this?—γυναικός του of a certain woman,—χρῆσθαί τῳ to use something.*

For the Neut. Pl. of the *indefinite* form, we find

ἄττα, Ion. ἄσσα, for τινά,

but always orthotone; e. g. δεινὰ ἄττα for δεινά τινα. Od. τ, 218 ὅποῖ' ἄσσα.

3. The compound relative ὅστις, *who, whoever*, which is only a strengthening of ὅς (§ 75. 3), is doubly declined, i. e. both the ὅς and τὶς are inflected at the same time:

Nom. ὅστις, ἥτις, ὅ,τι, (§ 15. 2.)
Gen. οὑτινος, ἡστινος, D. ᾧτινι, ἧτινι, etc.

There is also a form compounded with the secondary form of τὶς mentioned above in no. 2,

ὅτου, ὅτῳ, — for οὑτινος, ᾧτινι, but not for the feminine.
ἄττα, Ion. ἄσσα, — for ἅτινα.

NOTE 3. This secondary form τοῦ, τῷ, must never be confounded with the article, from which it is fundamentally distinct, as the three genders and the dialects shew. The τοῦ of the article is by epic writers resolved into τοῖο; the τοῦ for τίνος, τινός, on the contrary, into τέο, whence Ion. and Dor. τεῦ. — Ion. Dat. τέῳ. So too in the compound relative, ὅτεο, ὅττεο, ὅτευ, ὅτεῳ.

NOTE 4. The Ionics have likewise the secondary form in the Gen. and Dat. Plur. τέων, τέοισι, for τινῶν, τισίν. And in the compound relative we find among the Attics, though very rarely, ὅτων, ὅτοισι, Xen. Anab. 7. 6. 24. Oec. 3. 2. v. Schneid. Soph. Oed. T. 414. Aristoph. Eq. 758. The Ionics write ὅτεων, ὁτέοισιν, and also in the Fem. ὁτέῃσιν.

NOTE 5. Epic writers had the license of forming the compound relative with the first syllable indeclinable; as ὅτις, ὅτινα (for ὅντινα and ἅτινα), ὅτινας. — They write the Neut. when the τ is doubled, thus: ὅ,ττι. —For ὁστισοῦν, ὁτῳοῦν, etc. see § 80.

4. From τὶς are formed, by composition with οὐ and μή, the negative pronouns οὔτις, μήτις, ι, *no one, none;* which are declined like the simple τὶς, § 78. 1.

§ 78. Correlative Pronouns and Adjectives.*

1. *Correlatives* are certain words having such a relation *to each other*, that when one implies a certain question, the others contain the simplest answers to that question. Those correlatives which are wholly of a *general* nature, have already been given above; viz. the

Interrogative τίς; *who?*
Demonstrative ὁ, ὅδε, οὗτος, *this*
Indefinite τὶς, *one, some one*
Relative ὅς, compound ὅστις, *who, whoever*
Negative οὔτις, μήτις, (§ 77. 4,) or οὐδείς, μηδείς, (§ 70. 1,) *no one, none;*

each of course with its Fem. and Neuter.

* The idea of the *pronoun* cannot be so accurately and systematically defined, as not to include much, which may in general be considered as belonging likewise to the adjective.

2. When these correlative ideas are limited to *two* objects or parts, they are thus expressed:

Interrogative πότερος, α, ον; *which of the two?*
Demonstrative, as above in no. 1.
Indefinite ὁ ἕτερος, ἡ ἑτέρα, etc. *one of the two*
Relative ὁπότερος, *which of the two*
Negative οὐδέτερος, μηδέτερος, *neither of the two.*

NOTE 1. Ὁ ἕτερος corresponds exactly to the Lat. *alter;* and like *alter*, when one of the two objects has already been mentioned, ὁ ἕτερος becomes definite and is to be translated *the other;* see below in no. 4.—For the crasis ἄτερος, θατέρου, etc. see § 29. n. 5.

3. To the questions τίς and πότερος can also be answered *every, each.* In Greek this has the form of a comparative and superlative:

ἑκάτερος, α, ον, *each of two,*
ἕκαστος, η, ον, *each* (of many), *every.*

4. Other general answers to the question τίς are:

ἄλλος *another*, § 74. 1.
πᾶς, πάντες, *all*, § 62. 4.

To these correspond, when the question is made by πότερος,

ὁ ἕτερος *the other* (see note 1)
ἀμφότερος, α, ον, ἀμφότεροι, αι, α, *both.*

For this last is used, in certain connexions, the Dual

N. A. ἄμφω, G. D. ἀμφοῖν

(the latter with the accent moved forwards,) which stands for all genders.

NOTE 2. By the poets ἄμφω is sometimes used as *indeclinable*, i. e. also for the Gen. and Dative, without change.—See more on ἄλλος and ἕτερος in § 127. 5.

§ 79. *Special Correlatives.*

1. Besides these general correlatives, there are also some special *distinctive* ones, which refer more particularly to the qualities and relations of an object; as how constituted? where situated? etc. These are formed in Greek after a very clear analogy; and have partly the form of *adjectives*, partly that of *adverbs*. For the latter, see § 116.

3. Every series or set of such special correlatives, has its root and formative ending in common; but the several words of each set are distinguished among themselves by their initial letters. The *interrogative* begins with π, e. g. πόσος; *quantus? how much? how great?* etc.—The *indefinite* has usually the same form, but with a change of the tone, e. g. ποσός, *aliquantus, of a certain size or number.*—The *demonstrative* has τ instead of π, e. g. τόσος, *tantus, so great, so much.*—The *relative*, instead of this initial consonant, begins the word with the rough breath-

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ing; e. g. *ὅσος, quantus, so great as, so much as.*—A particular *negative* for these special correlatives, does not occur in the common language.

4. Besides this simple relative, there exists also a *compound* one, which is preferred in certain connexions. It corresponds to *ὅστις, ὅτου*, among the general correlatives; and is formed by prefixing the syllable *ὁ* to the interrogative:

πόσος; Relat. ὅσος and *ὁπόσος*, poet. *ὁππόσος.*

5. The simple demonstrative, *τόσος,* occurs in the full sense of a demonstrative, for the most part only in the poets; in prose only occasionally, in instances where the idea of quantity, (or of quality, in *τοῖος,*) is not made emphatic or predominant. E. g. *ὅσῳ βελτίων ἐστὶ, τόσῳ μᾶλλον φυλάττεται,* Xen. Cyr. 1. 6. 26. So *τόσος καὶ τόσος,* Demosth. in Phorm. p. 4. More commonly a *strengthened* form (§ 75. 3) is employed. And as we have seen above, that the article *ὁ* (the ancient and afterwards feebler demonstrative) is strengthened either by annexing to it the enclitic *δε* (*ὅδε*), or by being changed into *οὗτος*; precisely so here, in one form the demonstrative is strengthened by *δε*, and in another *-ος* is changed into *-οῦτος*, e. g.

τόσος — τοσόσδε or *τοσοῦτος.*

The first form is declined in the middle syllable,

τοσόσδε, τοσήδε, τοσόνδε, G. *τοσοῦδε,* etc.

(For the accent, see § 14. n. 3.) The other form coincides in respect to the diphthongs *ου* and *αυ* entirely with *οὗτος*, and has in the Neut. both *ον* and *ο*; thus

τοσοῦτος, τοσαύτη, τοσοῦτον and *τοσοῦτο*
G. *τοσούτου, τοσαύτης,* etc.
Plur. *τοσοῦτοι, τοσαῦται, τοσαῦτα,* etc.

6. The following are the three *complete* sets or series of correlatives:

Interrog.	*Indefin.*	*Demonstr.*	*Relat.*
πόσος;	*ποσός*	*τόσος*	*ὅσος*
quantus? how great?		*τοσόσδε*	*ὁπόσος*
how many?		*τοσοῦτος*	
ποῖος;	*ποιός*	*τοῖος*	*οἷος*
qualis? how?		*τοιόσδε*	*ὁποῖος*
how constituted?		*τοιοῦτος*	
πηλίκος;	*πηλίκος*	*τηλίκος*	*ἡλίκος*
how old? how large?		*τηλικόσδε*	*ὁπηλίκος*
		τηλικοῦτος	

For the Ionic forms *κόσος, κοῖος, ὁκόσος*, etc. see § 16. n. 1. *c.*

NOTE 1. There are some other *incomplete* sets of correlatives, which, (like *πότερος, ὁπότερος*, § 78. 2,) besides the interrogative, have only the com-

pound relative; so especially *ποδαπός*; *ὁποδαπός*; *where born?* and the derivatives from *πόσος*, as *πόστος, ποσταῖος, ποσαπλάσιος*, — *ὁπόστος*, etc. — To the correlatives belongs also the demonstrative *τύννος, τυννοῦτος, tantillus, so small.*

NOTE 2. In the same manner as the root of these sets of words receives its correlative power through the letters *π, τ*, etc. so likewise some of the correlatives themselves acquire still other significations and relations by composition, viz. with the *general* correlatives *ἕτερος, ἄλλος, πᾶς*, § 78. E. g. to the question *ποῖος*, answers also *ἑτεροῖος, ἀλλοῖος, of another kind, παντοῖος of every kind.* So too from *ποδαπός* — *ἀλλοδαπός, παντοδαπός, ἡμεδαπός our countryman*, etc.

NOTE 3. It is incorrect to regard *τοσοῦτος* etc. as compounds from *οὗτος*. That the ending *-οῦτος* both here and in *οὗτος* itself, is nothing but a sort of superlative *strengthening* of the ending *ος*, is apparent, and becomes still more evident in the particles *ἐνταῦθα, ἐντεῦθεν*. See § 116. 7, and marg. note.

§ 80. *Paragogic Particles.*

1. The compound and strengthened relatives, *ὅστις, ὅτου, ὅσπερ, ὁπόσος*, etc. annex to all their forms the particle *οὖν*, which retains the tone upon itself; and which in this connexion corresponds exactly to the Latin *cunque*, and marks the sense as full and complete; e. g. *ὅστις who, ὁστισοῦν quicunque, whoever, whosoever it may be, ἡτισοῦν, ὁτιοῦν, ὁτῳοῦν*, Acc. *ὁντιναοῦν* or *ὁντινοῦν*, etc.—*ὁσπεροῦν, ὁποσοσοῦν, ὁπηλικουοῦν*, etc.

NOTE 1. For a still greater strengthening of this sense, serves also the particle *δήποτε*, e. g. *ὁστισδήποτέ ἐστιν, whoever then it can be; ὁσονδήποτε*, etc. Such forms however are often written separate.

2. In like manner demonstrative words assume among the Attics, but only in the tone of social intercourse, the

demonstrative ι

upon all their forms, in order to strengthen their demonstrative power. This suffix likewise always draws the tone upon itself, is always long, and swallows up all short final vowels, e. g.

οὗτος — οὑτοσί this here, Lat. *hicce*, French *celui-ci*

αὑτηΐ from *αὕτη, τουτί* from *τοῦτο, ἐκεινοσί that one there, ἐκεινονί*, etc.—*τοσουτονί, τοσονδί*, i. e. *so much, so great as you there see*, etc.

For the shortening of the long vowels and diphthongs before this *ι*, see § 7. n. 19.

NOTE 2. When the demonstratives already have the enclitic particle *γέ*, this *ι* stands after it, e.g. *τοῦτό γε, τουτογί.*

NOTE 3. When this *ι* is preceded by *σ*, it sometimes takes after it the moveable *ν*; e. g. *οὑτοσίν, τουτουσίν.* So too among the adverbs, *οὕτωσίν* from *οὕτως*.

VERBS.

§ 81. *Moods and Tenses.*

1. We may here assume the parts of the Greek verb, the *moods*, *tenses*, etc. as being known from other languages. In this respect the Greek language is richer than the Latin or English; inasmuch as it definitely distinguishes the *Middle* form as a particular genus, separates the *Optative* from the Subjunctive as a distinct mood, makes the *Aorist* a distinct tense, the *Dual* a distinct number, and distinguishes also the various moods and participles in all the different tenses. But we must here remark on the very threshold, that it is by no means the fact, that all which *can* be formed, *is actually* formed and usual in every verb; although in grammar it is customary to exhibit some *one* verb as complete in all its parts, in order to serve as a model for the rest.

2. Another preliminary remark is, that in Greek, far more frequently than in other languages, a certain mode of *formation*, which according to the prevailing analogy is connected with a particular *signification*, may also have another and often the contrary signification; e. g. the Passive form has often an Active sense. We must therefore first of all become acquainted with the different forms in and by themselves; in doing which, however, the sense which attaches to each form according to the general analogy, and from which it is named, must serve as the foundation.

3. The signification attached to the different forms, however, can be fundamentally and fully developed only in the Syntax. But so much as is necessary for understanding the doctrine of forms, we may assume as sufficiently known from other languages, e. g. the idea of Passive, Subjunctive, Imperative, Present, etc. For the Optative, the necessary preliminary information is given in § 88. 2; and for the Middle, in § 89. The Greek *tenses* alone require here a particular classification, in order to facilitate an acquaintance with their forms.

4. The simplest division of the tenses is into *past*, *present*, and *future*. The past, however, has in ordinary language a greater variety of modifications, than both the others. In the tenses of the past, which are all included under the general name of *Preterites*, there is this essential distinction, viz. in *one* of them I remain with my thoughts in the present time, and only *speak of* a thing as done and past; this is the *Perfect*. In the others, my thoughts are transported back into the past, and I *relate* what then took place.* This narrative species of tense has again subdivisions; in Latin and English the *Imperfect* and *Pluperfect;* in

* In animated narration, this transposition of the thoughts into the past occasions not unfrequently the use of the Present tense.

Greek, besides these, the *Aorist;* of which the complete signification can be developed only in the Syntax. (§ 137.)

5. The Greek language distinguishes these two kinds of past tenses in the *form* also, more clearly than most other languages. The Perfect, as we shall see, remains in one principal respect entirely in the analogy of the Present and Future; while the narrative class follows an analogy of its own. On this difference we found, especially for the grammar of the Greek language, a second division of all the tenses, and include under the name of

Primary Tenses

the *Present*, *Perfect*, and *Future;* and under the name of

Secondary or Historical Tenses

the *Imperfect*, *Pluperfect*, and *Aorist*.

6. The difference of form in the Greek tenses, is of two kinds: (1) All the tenses are distinguished from one another by their *endings;* (2) All the Preterites are further distinguished by an addition at the beginning, called the *Augment*.—Besides these general distinctions, the *historical* tenses are again distinguished from the other tenses, and consequently from the Perfect, by a particular augment of their own, and by a particular manner of inflecting the endings through the different numbers and persons.* — We treat first of the augment; and then of the endings and their inflection. (§ 87.)

§ 82. Augment.

1. The *Augment* is a change at the beginning of a verb, which in most instances consists in a real addition, or, when this is not the case, has its origin in such an addition.

2. The augment is of two kinds. When the verb begins with a *consonant*, the augment forms a syllable of itself, and is therefore called the *syllabic augment*. When the verb begins with a *vowel*, this vowel is

* The division of the Greek tenses given above, is most clearly founded in the language itself, and is radically and essentially fixed there by the augment and endings. A Present, one Preterite, and a (perhaps periphrastic) Future, are the three most indispensable tenses; and it can be assumed, that the more limited ancient language remained satisfied with these. They are therefore rightly named *primary* tenses. This Perfect, it is true, must have *narrated;* for the first object and necessity of language is narration; but nevertheless it was at the same time a Perfect; just as at the present day the common man often carries on a relation by means of our unwieldy Perfect. As the language became more developed and cultivated, it separated by degrees from this Preterite the purely *historical* tenses and their modifications, and left the former as a simple Perfect in the series of primary tenses. The observation of the analogy by which the Greek language distinguishes these two classes so clearly, is very attractive; and the learner will therefore pay particular attention, in the following sections, to the syllabic augment, and to the endings exhibited in § 87. 3.

commonly changed in such a way, that a short vowel becomes long; and this is therefore called the *temporal augment*, *αὔξησις χρονική*; since the word *χρόνος* signifies also the *quantity* of syllables.

3. In each single verb again there are two species of augment, viz. that of the *Perfect*, and that of the *historic* tenses. We first exhibit both of these as they appear in the

Syllabic Augment,

because this, as we shall see, is the foundation of the other.*

4. In verbs beginning with a *consonant*, the augment of the *Perfect* is formed by prefixing this first consonant with ε to the root of the verb, e. g.

τύπτω, Perf. *τέ-τυφα*

where of course, if the first letter be an aspirate, the corresponding smooth mute is prefixed instead of it (§ 18), e. g.

φιλέω πεφίληκα, θύω τέθυκα.

This augment is also called *Reduplication*, because it repeats the first letter of the verb.—The *Future* 3, which includes in itself the sense of the Perfect, retains also this augment (§ 99).

5. The *historical* tenses, on the other hand, prefix simply an ε; e. g.

τύπτω, Imperf. *ἔ-τυπτον*, Aor. *ἔ-τυψα*

and the *Pluperfect*, which unites the historic quality with the sense of the Perfect, takes this ε before the reduplication of the Perfect, e. g.

τύπτω, Perf. *τέτυφα* — Pluperf. *ἐ-τετύφειν.*

6. The augments all occur not only in the Active, but likewise in the Passive and Middle. In regard to the moods and participles, since the Imperfect and Pluperfect exist only in the Indicative, the question concerns, among the historic tenses, only the Aorist; and we have the following general rule:

The augment of the *Perfect* is retained through *all the moods and participles;* the augment of the *Aorist* occurs only in the *Indicative.*

Thus from *τύπτω*

PERF. *τέτυφα* Inf. *τετυφέναι* Part. *τετυφώς*
AOR. *ἔτυψα* — *τύψαι* — *τύψας.*

The Fut. 3 conforms here also to the Perfect; see 4 above.

NOTE. This rule may be expressed more exactly thus: *All that is* REDUPLICATION, *or which stands in the place of reduplication, is retained through all the moods and participles; all that is* SIMPLE AUGMENT *occurs*

* We unite here the rules for the reduplication of the Perfect with those for the simple augment, and even commence with the former; because from this union it appears more clearly, in what respects these augments agree, and in what they essentially differ.

only in the Indicative. Hence, according to the former part of this rule, we have the irregular reduplication of the Aorist *λέλαθον*, Part. *λελαθών*, etc. § 83. n. 7; while in accordance with the latter part, the irreg. Aor. *ἤγαγον* casts off in the Infin. only the temporal augment, as *ἀγαγεῖν*, etc. § 85. n. 2.—What can here be adduced by way of exception, whether with or without ground, see in the Anom. *ἄγνυμι* and *εἰπεῖν*, § 114.

§ 83. *Syllabic Augment, continued.*

1. The preceding paragraph (§ 82. 6) exhibits the syllabic augment in its proper and regular shape; the present section treats of its deviations and peculiarities.

2. When a verb begins with *ρ*, this letter is doubled after the *ε*, e. g.

ῥάπτω, Imperf. *ἐῤῥαπτον.*

See § 21. 2, and the exceptions in n. 2. This form of the augment is then employed in the Perfect and Pluperfect, instead of the reduplication, e. g.

Perf. *ἐῤῥαφα*, Pluperf. *ἐῤῥάφειν.*

3. When a verb begins with a *double consonant*, (*ψ*, *ξ*, *ζ*,) the *ε* alone is prefixed instead of the reduplication; and then remains unchanged in the Pluperfect also; e. g. *ψάλλω* Pf. *ἔψαλκα* Plupf. *ἐψάλκειν· ζητέω*, *ξέω*, Pf. Pass. *ἐζήτημαι*, *ἔξεσμαι.*—The same takes place in most instances, where a verb begins with *two consonants;* e. g. Perf. *ἔφθορα* from *φθείρω*, Perf. Pass. *ἔσπαρμαι* from *σπείρω*, *ἔκτισμαι* from *κτίζω*, *ἔπτυγμαι* from *πτύσσω.*

Note 1. The following are exceptions to this last remark, and accord with the general rule:

a) Two consonants, of which the first is a mute and the other a liquid, i. e. a mute before a liquid; e. g. *γράφω γέ-γραφα*; so *κέ-κλιμαι*, *πέ-πνευκα*, *τέ-θλακα*, etc. Yet *γν* assumes only *ε*, and *γλ*, *βλ* are variable; e. g. *γνωρίζω—ἐγνώρισμαι· κατ-εγλωττισμένος*, *δι-έγλυπται* and *δια-γέγλυπται· βλάπτω βέβλαμμαι*, *βλαστάνω ἐβλάστηκα.**

b) The Perfects *μέμνημαι* and *κέκτημαι* from *μνάω* and *κτάομαι.* But the Ionics (and the Attics often, e. g. Plato. Meno. 39) write *ἔκτημαι.* All other verbs beginning with *μν* and *κτ* take throughout only *ε*; e. g. *ἐμνημόνευκα*, *ἐκτεάτισμαι*, *ἔκτονα.*

c) The Perfects *πέπταμαι*, *πέπτωκα*, *πεπτηώς* (see the Anom. *πετάννυμι*, *πέτομαι*, *πίπτω*, *πτήσσω*); all which however have arisen rather by syncope out of old verbs from the root *ΠΕΤΩ.* All Perfects immediately and regularly derived from *πτ*, have simply *ε*; thus the usual Perf. from *πτήσσω* is *ἔπτηχα*; and so *ἐπτόημαι*, *ἔπτισμαι.*

* It is to be observed, that *γν*, *γλ*, *βλ*, belong to those instances of a mute before a liquid, which form also in prosody an exception to the general rule (§ 7. 9. 10). The other exceptions there adduced, do not here occur; for *δέδμημαι* is an instance of syncope; see the Anom. *δέμω*, § 114.

NOTE 2. The same kind of augment which is now peculiar to verbs beginning with ϱ, may have occurred in the ancient language in verbs beginning with other *semivowels;* hence the two Perfects ἔμμορα and ἔσσυμαι; see the Anom. *μείρομαι* and *σεύω*.—The epic poets, for the sake of the metre, double all the liquids; but only in the Imperf. and Aorist; as ἔλλαβεν, ἔμμαθε.—For ἔδδεισε, see the Anom. *δεῖσαι*.

NOTE 3. Some few words beginning with a *liquid*, take even in the common language, instead of the reduplication, the syllable ἐ or εἰ; e. g. εἴληφα. See the Anom. *λαμβάνω, λαγχάνω, λέγω, μείρομαι*, and *ΡΕΩ* under εἰπεῖν.

NOTE 4. Of the ancient reduplication before ϱ, the only instance retained is the Homeric *ῥερυπωμένα*.

NOTE 5. In the three verbs *βούλομαι will, δύναμαι can, μέλλω about to do*, the Attics very commonly increase the syllabic augment by superadding the *temporal* augment; e. g. ἠδυνάμην instead of ἐδυνάμην. See the same in *ἀπολαύω*, § 86. n. 2.—For the syllabic augment before a *vowel*, see § 84. n. 5 sq.

NOTE 6. The augment of the *historic* tenses is very often omitted in poetry by writers not Attic; e. g. *βάλε* for ἔβαλε, *βῆ* for ἔβη, *γένοντο* for ἐγένοντο, etc.* See for the accent, § 103. n. I. 2.—In the *Pluperfect* this omission is also very common in prose; e. g. *τετύφεισαν, τέτυπτο*, for ἐτετύφεισαν, ἐτέτυπτο· *δεδίει* (Plat. Phædr. p. 251. *a*) for ἐδεδίει etc.—The omission of the *reduplication* on the other hand is very rare and doubtful. For ἔδεκτο and the like, see § 110. 8; and for the epic reduplication *δει* instead of *δε*, see the Anom. *δεῖσαι* and *δείκνυμι*, § 114.

NOTE 7. In the epic poets the Aor. 2 (Act. and Mid.) often takes the *reduplication*, which is then retained through all the moods (§ 82. 6, and note); e. g. *πέπληγον, λελαθών, πεπιθεῖν, λελαβέσθαι*, etc. In some few verbs they prefix, in the Indicative, still further the simple augment, as *φράζω ἐπέφραδον*; see the Anom. *φράζω*, and comp. *κέλομαι* and *ΦΕΝΩ*.—The Present and Future Act. have such a reduplication in a few forms derived from reduplicated tenses, but mostly poetical; see § 111.

§ 84. *Temporal Augment.*

1. When a verb begins with a *vowel*, with either the rough or smooth breathing, the augment unites itself with this vowel, and thus forms with it one *long vowel;* and this kind of augment, which is called *temporal* (§ 82. 1), is then the same in *all* the Preterites. In this way, initial *α* or *ε* is generally changed into *η*, and *ο* into *ω*; e. g.

ἀνύω	Impf.	*ἤνυον*	Pf.	*ἤνυκα*	Plupf.	*ἠνύκειν*
ἁρμόζω	—	*ἡρμοζον*	—	*ἡρμοκα*	—	*ἡρμόκειν*
ἐλπίζω	—	*ἤλπιζον*	—	*ἤλπικα*	—	*ἠλπίκειν*
ὁμιλέω	—	*ὡμίλεον*	—	*ὡμίληκα*	—	*ὡμιλήκειν*.

* In Attic writers seldom, and only for the sake of the metre; see Hermann ad Eurip. Hecub. p. xxxii. In prose never in the Imperf. and Aorist, not even among the Ionics. The only exception is in *χρῆν*, see the Anom. *χράω, χρή*.

2. The following verbs, viz.

ἔχω *have*	ἕρπω } *creep*	ἑστιάω *entertain*
ἐάω *permit*	ἑρπύζω } *creep*	ἕπω } *follow* (see § 114)
ἕλκω *draw* (see § 114)	ἐθίζω *accustom*	ἕπομαι } *follow* (see § 114)
	ἑλίσσω *wind*	ἐργάζομαι *work*,

change the ε into ει, instead of into η; e. g. Imperf. εἶχον, Perf. εἴργασμαι, etc. (See note 4.)

NOTE 1. See also εἷλον, ἑλεῖν, in the Anom. αἱρέω,—εἴωθα in the Anom. ἔθω,—and the verbs derived from the root Ἑω, § 108.*

3. The vowels ι and υ can be augmented only when they are short, and then only by being *lengthened;* e. g. ἱκετεύω (Eurip. Med. 971) Aor. ἱκέτευσα (ib. 338). And even where the syllable is already long by position, the augment must be made audible in the pronunciation; e. g. ἰσχύω ἴσχυον, ὑμνέω ὕμνουν.

4. Of vowels which are already long in themselves, ᾱ usually becomes η (Text 1); the others, η, ω, ῑ, ῡ, are wholly incapable of being augmented; e. g. ἡττάομαι,

Impf. ἡττώμην Pf. ἥττημαι Plupf. ἡττήμην,

except sometimes by a change of accent, for which see note 4.

5. Verbs beginning with a diphthong admit the augment, when the first vowel of the diphthong can be changed in the manner above specified; and then if the second vowel be ι, it is subscribed; e. g.

αὐλέω — ηὔλουν εὔχομαι — ηὐχόμην
αἰτέω — ᾔτουν ᾄδω — ᾖδον
οἰκέω — ᾠκουν.

But many verbs neglect this augment (note 2); and those in ου never take it, e. g. οὐτάζω—οὔταζον.

NOTE 2. It is true, in general, that very many verbs remain unchanged, in which the augment might produce cacophony or ambiguity. So especially some beginning with α, αυ, οι, with another vowel immediately following, as ἀΐω, ἄημι, ἀηδίζομαι· αὐαίνω, οἰακίζω, οἰόω, and some others; except that *short* α, as in ἀΐω, is prolonged; e. g. Imperf. ἄϊον (long α), αὐαίνετο, οἰάκιζεν, etc. But ἀείδω follows the general rule, ᾖειδον. Some others beginning with οι have no augment, as οἰνίζω, οἰκουρέω, οἰστρέω. So too all beginning with ει, e. g. εἴκω, εἶκον, εἶξα; with the single exception of εἰκάζω, which is sometimes, though rarely, augmented by the Attics; e. g. εἴκασα, εἰκασμαι, Att. ᾔκασα, ᾔκασμαι.—In verbs beginning with ευ, the augment ηυ is employed by the Attics, though the usage is variable, as ηὐχόμην and εὐχόμην; εὑρέθην and very rarely ηὑρέθην. For compounds with εὖ see § 86. 2.

* The following verbs are sometimes incorrectly referred hither, viz. ἔπω and ἐρέω, see the Anom. εἰπεῖν,—ἕξω on account of εἶσα, see § 108. II,—ἐρύω and ἐρωτάω on account of εἴρυσα, εἰρώτων, which forms however belong to the Ionic εἰρύω, εἰρωτάω.

NOTE 3. The Ionics, and the poets not Attic, often omit this augment in all verbs, as well as the syllabic augment (§ 83. n. 6); e. g. *ἀμείβετο* for *ἠμείβετο*, *ἔων* for *εἷων* from *ἑάω*, etc. and sometimes even in the Perf. and Pluperf. Pass. e. g. *ἄμμαι*, *οἴκημαι*, from *ἅπτω*, *οἰκέω*, in Herodotus.—In verbs beginning with *α* the Dorics merely prolong the quantity into *ᾱ*, and never change the vowel into *η*.

NOTE 4. The temporal augment unquestionably arose from the contraction of the syllabic augment *ε* with the vowel of the verb, e. g. *ἄγω ἔ-αγον ἦγον*. Here however the contraction of *εε* into *η*, and of *εο* into *ω*, deviates from the common rule (§ 28. 3. *b*); while that of *εα* into *η*, and of *εε* into *ει* (*ἔχω*, *ἔ-εχον*, *εἶχον*) follows that rule.—From this contraction may be explained the accent of some compounds. For since elsewhere the tone, whenever it is possible, always rests on the antepenult (103. n. I. 1), such a contraction is probably the cause why, e. g. in *ἀνῆπτον* from *ἀνάπτω*, the penult takes the circumflex. And in this manner the augment is sometimes visible only in the accent; e. g. *προσήκω* (from *ἥκω*) Impf. *προσῆκον*; and from *ἀπείργω* the form *ἄπειργε* is Imperat. but *ἀπεῖργε* is 3 pers. Impf.

NOTE 5. The *syllabic* augment is in many instances still actually preserved before a vowel. Besides several epic forms, this is found in the common language in the following verbs, which according to the general rule above are not susceptible of the temporal augment:

ὠθέω, ὠνέομαι, οὐρέω

Imperf. *ἐώθουν, ἐωνούμην, ἐούρουν.*

The same takes place in the verb *ΑΓΩ*, Anom. *ἄγνυμι, break*, Aor. *ἔαξα*, etc. to distinguish it from *ἄγω lead.*

NOTE 6. In the Perfect likewise the temporal augment has arisen from the *ε*. For since the common reduplication (§ 82) consisted in repeating the initial consonant with *ε*, of course, when the verb began with a vowel, this could not occur, and only the *ε* could be prefixed, which then passed over with the initial vowel in like manner into the temporal augment. And this *ε* also is still preserved unchanged in the verbs already quoted (note 5), as *ἔαγα, ἔωσμαι, ἐώνημαι, ἐούρηκα*, and besides these in

ἔοικα, ἔολπα, ἔοργα

from *εἴκω, ἔλπω, ἔργω*. The *ο* in these Perfects comes from changing the vowel of the root (§ 97. 4. *c*), and the *ἐ* is reduplication; thus *ἔργω ἔ-οργα*, like *δέρκω δέδορκα.*

NOTE 7. In verbs which have the rough breathing, the temporal augment takes it also; e. g. *ἑάλων, ἑάλωκα* from *ἍΛΟΩ*, see Anom. *ἁλίσκομαι*; also *ἁνδάνω, ἕννυμι.*

NOTE 8. We have seen above (§ 83. n. 5), that the *syllabic* augment is sometimes increased by the temporal; in the same manner the *temporal* augment in the verb *ὁράω see* is commonly increased by the syllabic, which retains the same breathing, e. g. Impf. *ἑώρων*. For the Perf. *ἑώρακα*, see the Anom. *ὁράω* § 114; and also *οἴγω, ἀνοίγω.*—In the epic poets this takes place with some other verbs; e. g. *ἐφνοχόει* from *οἰνοχοέω, ἑήνδανε* from *ἁνδάνω.*

NOTE 9. When a verb or verbal form begins with *εο*, the second vowel takes the augment. This occurs in the verb *ἑορτάζω*, Impf. *ἑώρταζον*, and with the three Perfects mentioned in note 6 when in the Pluperf.

ἐώκειν, ἐώλπειν, ἐώργειν.

§ 85. *Attic Reduplication.*

1. A reduplication like that in verbs with the syllabic augment, cannot of course take place in verbs with the temporal augment. But several of these latter, all of them radical words, have in the Perfect the *Attic Reduplication*, as it is called; which however is far from being peculiar to the Attics, since most of the verbs which have it, never take the simple and regular form. The Attic reduplication consists in this, that in the Perfect, the two first letters of the root are repeated before the temporal augment, the initial vowel remaining unchanged; e. g.

ἀγείρω (*ἤγερκα*) *ἀγ-ήγερκα, ἀγήγερμαι*
ἐμέω (*ἤμεκα*) *ἐμ-ήμεκα*
ὀρύττω (*ὤρυχα*) *ὀρ-ώρυχα, ὀρώρυγμαι*
ὄζω (*ὤδα*) *ὄδ-ωδα.*

2. This form prefers a *short* vowel in the third syllable (from the beginning), and therefore often exchanges the long vowels for short ones; e. g. in *ἀλείφω* Perf. *ἀλήλιφα, ἀλήλιμμαι· ἀκούω* Pf. *ἀκήκοα.*

NOTE 1. Even from *ἐρείδω*, which commonly makes *ἐρήρεισμαι*, Homer could form *ἐρηρέδαται* by such a change; see § 103. n. IV. 4.—It follows of course, that in such instances it is the short vowel of the root which reäppears; see § 92. 4, 9.—The temporal augment of the second syllable sometimes falls away in the epic poets on account of the metre, e. g. *ἐρέριπτο, ἀρᾰρυῖα*, from *ἐρείπω, ΑΡΩ.*—Other peculiarities in this reduplication see in the Anom. *αἴρέω, ἐγείρω, ἠμύω, ἔχω, οἴχομαι.*

3. The Pluperfect sometimes prefixes to this reduplication a new temporal augment; most commonly in *ἀκήκοα ἠκηκόειν.* In most other instances, however, this is omitted; comp. § 83. n. 6.

Note 2. In some verbs which fall under this section (comp. § 83. n. 7), the Aorist 2 has in the poets a reduplication which corresponds to that of the Perfect; except that here the temporal augment has the first place, e. g.

ΑΡΩ Pf. *ἄρηρα* Aor. *ἤ ρ α ρ ο ν.*

So also *ἤκαχον, ὤρορεν*, and some other forms (see the marginal note). In the common language the verb *ἄγω* has this Aorist, *ἤγαγον*; see in § 114. This reduplication remains in the other moods, which then cast off only the temporal augment; e. g. *ἀράρῃ, ἀκαχεῖν, ἀγαγών.* See § 82 note.*

* The Grammarians have been accustomed to explain the epic forms *ἤραρεν, ὤρορε*, as Perfects, formed by metathesis for *ἄρηρα, ὄρωρα.* But *ἤρᾰρα* or other forms of the Perfect of this kind nowhere occur in the genuine earlier poets; these third persons have every where an Aorist signification; and moreover other Aorist forms, as *ἄραρον* for *ἤραρον*, Part. *ἀραρών*, occur in Homer and other poets. With this view coincide too the other similar Aorists, *ἀγαγεῖν, ἀκαχεῖν, ἀπαφεῖν, ἀλαλκεῖν, ἐνεγκεῖν*, (all which see in the Anom. verbs § 114,) as also *πεπιθεῖν, λελαθεῖν*, etc. which begin with a consonant. § 83. n. 7.

NOTE 3. A very peculiar reduplication of the Aorist at *the end* of the word, occurs in the epic poets in

ἐρύκω Aor. *ἠρύκακον, ἐρυκακέειν* for *-εῖν*,

and in the same manner in *ἐνίπτω, ἠνίπαπε*; see Anom. in § 114.

§ 86. *Augment of Compound Verbs.*

1. In compound verbs the following is the general rule for the augment: When the verb is compounded with a preposition, the latter stands before the augment, e. g.

προσφέρω, προσ-ἐφερον
ἀποδύω, ἀπ-έδυσα, ἀπο-δέδυκα
συλλέγω, συν-έλεγον
ἀπαλλάττω, ἀπ-ήλαττον.

In verbs compounded with other words, the augment usually stands first, e. g.

μελοποιέω, ἐμελοποίουν, μεμελοποίηκα
πλημμελέω, πεπλημμέληκα
ἀφρονέω, ἠφρόνουν· οἰκοδομέω, ᾠκοδόμησα.

2. Verbs compounded with the adverb *εὖ*, and the inseparable particle *δυσ-*, take the *temporal* augment in the middle, when these particles are followed by a vowel which can be changed, e. g.

εὐεργετέω, εὐηργέτουν· δυσαρεστέω, δυσηρέστουν.

When however these particles are followed by an immutable vowel or by a consonant, they take the augment at the beginning, e. g.

δυσωπέω, ἐδυσώπουν
δυστυχέω, ἐδυστύχησα, δεδυστύχηκα
εὐδοκιμέω, ηὐδοκίμουν.

But in compounds with *εὖ*, the augment in such cases is more commonly *omitted* (§ 84. n. 2); as *εὐφραίνετο, εὐωχούμην* (*εὐωχεῖσθαι*).

NOTE 1. The preposition *πρό* often makes with the syllabic augment a crasis, e. g. *προέπεμψα προύπεμψα*, see § 120. n. 7.

NOTE 2. Some compound verbs, which were current in common life, and of which the simple forms are to be found only in the dialects or in the poets, take the augment *before* the preposition, e. g. *ἐκάθευδον, ἐκάθιζον, ἠφίουν* (from *ἀφίημι*). Still we find in most writers also *καθηῦδον*, etc. and from *ἀπολαύω* we find always *ἀπέλαυον*, sometimes with the double augment, *ἀπήλαυον*, (§ 83. n. 5); although the simple verb is nowhere extant. See also *ἀμπέχω* under the Anom. *ἔχω* § 114, and *ἀμφιέννυμι* § 108. III. For *ἐμπολᾶν* see note 5.

NOTE 3. Strictly speaking, all those verbs have the augment at the beginning, which are not so much themselves *compounded* with another word, as *derived from* a compound word, e. g. *δεινοπαθέω, ἐδεινοπάθουν* from *δεινοπαθής, οἰκοδομέω* from *οἰκοδόμος*. Of this kind, however, as we shall see in § 121. 3, are *all* compound verbs except those compounded

with a preposition; even when their second part is just the same as the simple verb; e. g. *μελοποιέω, ἀφρονέω*, etc.

NOTE 4. In accordance with this principle, some verbs apparently compounded with prepositions take the augment at the beginning; e. g. *ἐναντιοῦμαι ἠναντιούμην · ἀντιβολῶ ἠντιβόλουν*. But here the former verb is derived from *ἐναντίος*; and the latter first arises in composition, since no simple verb of the kind exists.

NOTE 5. It is however most common even in such verbs, that the augment stands *after* the preposition. So in Homer, *ἀντεβόλησε*.* Among the Attics we find throughout *ἐξεκλησίασαν, ἐνεκωμίαζον, προεφήτευσα, συνήργουν, ἐπιτετήδευκα, ἐνεχείρουν*, and the like; although in all these verbs (*ἐκκλησιάζω, ἐγκωμιάζω, προφητεύω, συνεργέω, ἐπιτηδεύω, ἐγχειρέω*) no simple forms exist, but they are derived from *ἐκκλησία, ἐγκώμιον, προφήτης, συνεργός, ἐπίτηδες*, and from *ἐν* and *χείρ*. From *κατήγορος accuser*, comes *κατηγορεῖν to accuse*; for there is no such simple verb as *ἠγορέω*; nevertheless we do not find *ἐκατηγόρουν*, but *κατηγόρουν* Perf. *κατηγόρηκα*; where the augment entirely disappears because of the *η* which makes part of the word itself. *Ἐμπολᾶν to trade*, from *ἐμπολή wares*, though it has commonly *ἠμπόλησα, -ηκα*, has in Lucian *ἐμπεπόληκα*. — Indeed, even verbs which are compounded with a *substantive*, and which admit no perceptible augment at the beginning, take in some rare instances the *reduplication* in the middle; e. g. *ἱπποτετρόφηκα* from *ἱπποτροφέω*.

NOTE 6. The following verbs commonly take the augment *in both places at once*, viz. *ἀνορθόω ἠνώρθουν, ἐνοχλέω ἠνώχλησα, ἀνέχομαι ἠνειχόμην, παροινεῖν πεπαρώνηκα*. Still more anomalous is this in the verbs *διακονεῖν, διαιτᾶν,—δεδιηκόνηκα, κατεδιήτησα*, since these come from *διάκονος, δίαιτα*, where the *α* begins no new word. In these words common usage has been led astray by the mere semblance of composition.

CONJUGATION BY TERMINATIONS.

§ 87. Inflection by Number and Person.

1. All the terminations, throughout the whole Greek verb, are divided, according to the character of their final syllable or letter and the inflection of these by numbers and persons, into two principal classes, which are clearly distinguished from each other. In regard to signification, the one class has *chiefly* an Active, the other *chiefly* a Passive sense. Hence, without regarding the deviations in single tenses, one class is called the *Active*, and the other the *Passive Form*.

2. In each of these two forms, the *primary* tenses again observe among themselves in certain respects an analogy of their own, by which they are distinguished from the *historical* tenses.

3. All this will best appear from the following Table, which contains the flexible final syllables and letters, that are common to the terminations of both the primary and the historical tenses, and their inflection

* See however the author's *Lexilogus*, 63, 13.

through the three persons and three numbers. In its present shape, as here given, the Table is applicable only to the Indicative ; the manner in which it is to be applied to the Subjunctive and Optative may be seen in the next section.

	Active Form.			Passive Form.		
	Primary Tenses.					
	1	2	3	1	2	3
Sing.	—	ς	—	μαι	(σαι)	ται
Dual.	wanting	τον	τον	μεθον	σθον	σθον
Plur.	μεν	τε	σιν, σι	μεθα	σθε	νται
	Historical Tenses.					
Sing.	—	ς	—	μην	(σο)	το
Dual.	wanting	τον	την	μεθον	σθον	σθην
Plur.	μεν	τε	ν or σαν	μεθα	σθε	ντο

Thus e. g. *λύομαι, λέλυμαι, λύσομαι, λυθήσομαι,* are all first persons of primary tenses, in the Passive form of the verb *λύω* ; and whatever is between the flexible ending *μαι* and the radical syllable *λυ*, or if nothing is between them,—*that* is the peculiarity of the respective tense-endings; of which we shall treat further in § 90 sq.*

Note 1. The flexible endings in the above Table begin each with that consonant, before which the rest of the word in the *same* tense is essentially the same. A part of the verbal formation annexes this consonant immediately to the root of the tense (see below the Perf. Pass. and the Conjug. in *μι*) ; by far the greater part however assumes between them a vowel called the *union-vowel*, as *λύ-ο-μεν, λύ-ε-τε, λύ-ει-ς*. Since now this vowel is mutable, the more particular rules for annexing these flexible endings must be deferred till we can give examples in full, (§ 93 sq.) and the above table only serves to bring together in one view, all that the different kinds of tenses have in common.

Note 2. The flexible endings of the 1 and 3 pers. Sing. Act. are not given in the above table ; because in most instances these have no consonant in the termination, but only the union-vowel ;† which moreover is very different in the different tenses. Compare e. g. 1. *λύ-ω* 3. *λύ-ει* with *λύ-ο-μεν*, or *ἔλυσ-α ἔλυσ-ε* with *ἐλύσ-α-μεν*. Nevertheless in the greater part of the forms of the historical tenses, the first person has a fixed *ν*, as *ἔλυ-ο-ν, ἐλελύκ-ει-ν*, and the third person, when its vowel is *ε*, takes the moveable *ν*, as *ἔλυ-εν* or *ε*. In the less frequent conjugation in *μι*, both these persons have in the Present an ending wholly peculiar, viz. *μι, σι*. (§ 106.)

* It is necessary to bear constantly in mind this distinction between the *terminations of the tenses* or *tense-endings*, and the *flexible endings* of those terminations; the former mark the distinctions of *tense*, the latter those of *person and number*; the former comprehend the latter, the latter only serve to inflect the former.—Tr.

† Although in such instances there is strictly nothing to *unite*, yet this is essentially the same with the union-vowel, and therefore falls away in such formations as have no union-vowel; compare e. g. *ἐτίθη* with *ἐτίθη-ν* and *ἐτίθε-μεν*, where *ε* or *η* belongs to the ground-form.

NOTE 3. The 3 pers. Plur. in the primary tenses of the Active is given in the table according to the common language. It is however proper to note here, that in the Doric dialect this person ends in *ντι;* and that the vowel before the *σι* of the common form is always made long, because an *ν* has been dropped; e. g. *τύπτουσι* Dor. *τύπτοντι, τετύφᾱσι* Dor. *τετύφαντι.* See § 103. n. V. 4.

NOTE 4. The flexible endings *σαι* and *σο* of the 2 *pers. Pass.* are to be noted, only as being the original forms; since the instances are few in which they have remained unchanged. The manner in which they flow together with what precedes them, and thus become difficult to be recognized, will be pointed out in § 103. n. III.

NOTE 5. In regard to the peculiarities by which the *historical* tenses are distinguished from the *primary* ones, we must take care not to overlook in the above table the following points especially:*

a. One characteristic, which runs through the whole of the Active and Passive forms, is, that the 3 *pers. Dual*, which in the primary tenses is always of the same form as the 2 person (e. g. Pres. *τύπτετον, τύπτετον*, Pass. *τύπτεσθον, τύπτεσθον,*) in the historical tenses always ends in *ην*; e. g. Imperf. 2 *ἐτύπτετον*, 3 *ἐτυπτέτην*, Pass. 2 *ἐτύπτεσθον*, 3 *ἐτυπτέσθην*. — In the early poetry however there are some exceptions; as *διώκετον* Il. *κ*, 364. *ἐτεύχετον* Il. *ν*, 346. *λαφύσσετον* Il. *σ*, 583. etc. See *Ausführl. Sprachl.* and the additions; see also § 103. V. 3.

b. In the Active form the only other characteristic difference is in the 3 *pers. Plur.* which in the primary tenses always ends in *σι* with the moveable *ν* (*ουσιν αασιν*, or *-σι*), but in the historical tenses always terminates in a fixed *ν*, as *ον, αν, εισαν, ησαν.*

c. In the Passive form, on the contrary, the two classes of tenses are distinguished throughout the Singular also and in all third persons Plural. Instead of the ending *μαι* in the primary tenses, the historical ones have always *μην;* and for *ται* (Sing. and Plur.) in the former, the latter have always *το.* There is the same fixed difference also in the endings which arise from *σαι* and *σο*; see n. 4.

NOTE 6. The *first person Dual* is wanting throughout the whole of the Active form, i. e. it is not distinguished from the Plural.—That the Dual, as being an ancient Plural, has sometimes in the poets, and particularly in verbs, a *plural signification*, has been already mentioned, § 33. n. 8. See especially Od. *ϑ*, 49. Hymn. Apoll. 487, 501.

§ 88. Conjugation by Moods and Participles.

1. The *Imperfect* and *Pluperfect* exist only in the Indicative. The remaining tenses admit the other moods and participles to be formed from them. But the *Future* is always wanting in the Subjunctive and Imperative; and in the *Perfect*, the Subjunctive, Optative, and Imperative are seldom used. See in § 137. n. 11.

* All these distinctions are of particular use in the epic poets, where it is often the case, when the augment has been omitted (§§ 83, 84, notes), that they alone serve to point out the tense.

2. The *Optative* is so called because it expresses in general a desire, wish, etc. but it is used nevertheless in very many other senses. The details are given in the Syntax; and we only remark here, that its signification corresponds almost wholly to that of the Latin *Imperfect of the Subjunctive*, a tense which is wanting in Greek; or to that of the English Potential mood.

3. This remark has a close connexion with the following general rule, respecting the inflection of the Subjunctive and Optative:

The *Subjunctive* of all tenses follows the inflection of the *primary* tenses; the *Optative* always follows that of the *historical* tenses.*

Hence, in the preceding table (§ 87), the upper division serves likewise to exhibit the flexible endings of all Subjunctives; and the lower one, those of all Optatives. What is peculiar in each mood, therefore, lies in the modifications of the union-vowel; or, where this does not exist, in those of the vowel of the theme.

4. The *Subjunctive* always connects with the flexible endings of the primary tenses the vowels ω and η, instead of the appropriate vowel of each tense in the Indicative. We have therefore only to learn the *Subjunctive of the Present* (Act. and Pass.) in the ordinary conjugation (see τύπτω) according to the following rule:

Where the Indicative has ο, ου, ω, *the Subjunctive has* ω.
Where the Indicative has ε, ει, η, *the Subjunctive has* η *or* ῃ.

Thus: Ind. τύπτω, ομεν, ουσιν, ομαι, etc.
Subj. τύπτω, ωμεν, ωσιν, ωμαι, etc.
Ind. τύπτετε, εται, etc.
Subj. τύπτητε, ηται, etc.
Ind. τύπτεις, ει, η, etc.
Subj. τύπτῃς, ῃ, ῃ, etc.

To this Subjunctive of the Present in the ordinary conjugation, all the Subjunctives of the different tenses and conjugations conform without exception.

5. The characteristic vowel of the *Optative* is ι, which unites itself into a diphthong with the preceding vowel, whether union-vowel or the vowel of the root; and this diphthong then remains through all the numbers and persons. The flexible ending of the first person Sing. in the Active form, is either μι or ην; e. g. τύπτοιμι, τιθείην; and in the latter case this η remains in all the other flexible endings next to the diphthong;

* So e. g. the Optative, even in the primary tenses, always has the 3 pers. Dual in ην, and the 3 pers. Sing. and Plur. in the Pass. always in το § 87. n. 5.

hence *οιμι, οις, οι*, etc. — *ειην, ειης, ειη, ειησαν*, etc.—In the Passive form, this diphthong always stands immediately before the historic flexible endings, as *τυπτοί-μην, τιθεί-το*, etc.

6. The *Imperative* has a second and third person in all the numbers. Its flexible endings in all the tenses are as follows:

	2	3	2	3	2	3
Act. Form.	S. . . ,	*τω*	D. *τον,*	*των*	P. *τε,*	*τωσαν* or *ντων.*
Pass. Form.	S. (*σο*),	*σθω*	D. *σθον,*	*σθων*	P. *σθε,*	*σθωσαν* or *σθων.*

7. The *Infinitive* has the following endings:

Act. Form, *ειν* or *ναι* or *αι*

Pass. Form, *σθαι.*

8. All *Participles* are declined as adjectives of *three* terminations; the feminine therefore always follows Dec. I. (§ 59. 2.) The masculine of the *Active* form has in the Gen. *ντος*, whence in the Nom. comes *ς* or *ν*, and in the Fem. *σα*, thus:

ων or *ους, ουσα, ον*	*ᾱς, ᾱσα, ᾰν*
G. *οντος*	G. *αντος*
εις, εισα, εν	*ῡς, ῡσα, ῠν*
G. *εντος*	G. *υντος.*

From these forms the Participle of the *Perfect Active* deviates entirely; and has always

ώς, υῖα, ός

G. *ότος.*

—The Participles of the *Passive* all terminate in

μενος, η, ον.

NOTE. Among the modifications which many of the above endings receive in their application, we must particularly not overlook their *contraction;* not only in the proper contract verbs, but more especially in certain parts of the ordinary conjugation, where a contraction lies at the foundation; see § 95. 7 sq. and 103. n. I. 3.

§ 89. Conjugation by Active, Passive, and Middle.

1. The idea of *Passive* includes in itself the case, where the action which I suffer *proceeds from myself.* This can therefore be expressed by means of the Passive form; as in Latin, e. g. *versor* means not only *I am turned around,* but likewise *I turn myself around, I move about.* This sense of the Passive is called *reflexive;** but the Greek language goes further, and employs the Passive form also in connexions, where the verb has only an indirect reference to the subject; e. g. *I prepare* (for) *myself a house.* All these instances, which are more fully

* See the marginal note to § 74. 4.

exhibited in the Syntax, make out the *significatio media*, as it is called; and the Passive form, when it has this sense, is called the *Middle*.

2. In regard to form, we have exhibited the difference of the Passive from the Active in § 87. In accordance with this representation, every Active tense may be changed into its *natural* Passive; as is seen in the following table, where for the sake of perspicuity only the first person of the Indicative is given.

	Active Form.		*Passive Form.*		*Active Form.*		*Passive Form.*
Pres.	ω	—	ομαι	Imperf.	ον	—	όμην
Perf.	α,κα	—	μαι	Pluperf.	ειν,κειν	—	μην
Fut.	σω ῶ	—	σομαι οῦμαι	Aor.	σα ον	—	σάμην όμην.

3. Of this natural Passive the

Present and *Imperfect*, *Perfect* and *Pluperfect*,

include in themselves the *Middle* signification also, wherever this has place; so that it is only from the connexion, that we can know whether they are Passive or Middle. But in the *Aorist* and *Future*, the above naturally Passive form is regularly *only Middle;* while for the real Passive these two tenses have a special form, in which there is this peculiarity, viz. that the Aorist, notwithstanding its Passive signification, assumes in its flexion of numbers and persons the *Active form;* while the Future, although formed from this Aorist, returns again to the Passive form.

Aor. Pass. θην, ην — Fut. Pass. θήσομαι, ήσομαι

In distinction from these forms, the above natural Passive of the Future and Aorist is called in grammar, *Future* and *Aorist Middle*. Thus,

Fut. Mid. σομαι, οῦμαι — Aor. Mid. σάμην, όμην

The four first tenses above mentioned, which have the natural Passive form for both significations, and which therefore should properly be called *Passive-Middle*, have in grammar the name of *Passive*, and can be called Middle only when they stand in connexion and have the Middle signification. They can therefore be designated as *Middle* only in the Syntax.

NOTE. We remark here meanwhile, that not only is the Middle form of the Aorist wanting in all verbs where the Middle signification has no place; but that in many verbs the Aor. Pass. in θην or ην has assumed the Middle signification (§ 136). Hence the Aorist Middle occurs only in a *limited*, although considerable number of verbs. For the present, however, we assume every verb as complete; and refer for the specification of

what actually does or does not occur, to the more minute details to be hereafter given, § 114.

4. The system of Greek grammar which has come down to us from the native Grammarians, exhibits a *complete* Middle form; which commences with repeating, *as Middle*, the Present and Imperfect of the Passive. But instead of subjoining to these the Perfect and Pluperfect Passive, in which the same double signification has place, they added an entirely distinct

Perfect and Pluperfect Middle,

of which the circumstances are as follows.

5. The *Perfect Active* has two different forms, both of which (in the first person) terminate in *α*. The *more usual* form, which will be more fully treated of below, either aspirates the last consonant of the root, or inserts *κ*, as *λέγω λέλεχα, φύω πέφυκα*; the *less frequent* form does neither of these, as *φεύγω πέφευγα, δαίω δέδηα*. Now in most instances, this latter form, which differs so little from the former, is in common usage a real *Perfect Active*, conforming in sense to the regular Present Active from which it is derived; and there are only a very few verbs, in which the Present has a *transitive*, while this takes an *intransitive* signification (§ 113). This circumstance, a mere anomaly in a small number of verbs, ought never to have had any influence on the general theory of the Greek verb. Nevertheless, because in some instances this intransitive meaning is equivalent to the reflexive sense of the Middle; (e.g. *I have frightened myself*, or *I am frightened;*) and in some verbs also, although very few, both forms of the Perfect exist together; the ancient Grammarians placed this less usual Perfect, with its corresponding Pluperfect, in their Middle form; although, in all the cases where a verb can have the Middle sense,

only the PERFECT *and* PLUPERFECT PASSIVE *have the true* MIDDLE *signification together with that of the Passive;* see § 136.

6. Modern Grammarians have therefore abandoned this erroneous method, which serves only to mislead. And since in other tenses, the double form of one and the same tense is denoted by numerals (§ 90. 1); this less frequent Perf. and Plupf. are now in like manner called the

Second Perfect and Pluperfect,

which however are found only in the Active; inasmuch as the Perf. Pass. can be formed from both these Perfects Active only in one and the same manner.

§ 90. Conjugation by Tenses.

1. The forms of the tenses, in their principal features, have been given in the preceding sections. It only remains to observe here, that some of them appear in a twofold form, distinguished in grammar by the numbers 1 and 2; but without having any difference of signification. The twofold form of the *Perfect* is found only in the Active (§ 89. 6); that of the *Future* and *Aorist* in the Active, Passive, and Middle.

2. Besides these, the Passive has still a *Third Future*, called also the *Paulopost-future*, which takes the reduplication of the Perfect (§ 99), and whose signification will be treated of in the Syntax (§ 138).

3. We now distribute all these ordinary Greek tenses under the three forms, called, according to the division in the preceding section, the *Active*, *Passive*, and *Middle Forms*.

Note. In the following table, only the augments and the endings of the first person in each tense are given. The *longer* stroke or dash stands for the proper root of the tense; the *smaller* one or hyphen at the beginning, for the first letter repeated in the augment. The rough breathing over the termination, signifies that the preceding consonant is to be aspirated.

	Active.	*Passive.*	*Middle.*
Pres.	— ω	— ομαι	like the Passive
Impf.	ἐ — ον	ἐ — όμην	
Perf. 1.	-ε — ά or κα	-ε — μαι	
Pluperf. 1.	ἐ-ε — έιν or κειν	ἐ-ε — μην	
Perf. 2.	-ε — α		
Pluperf. 2.	ἐ-ε — ειν		
Fut. 1.	— σω	— θήσομαι	—σομαι
Aor. 1.	ἐ — σα	ἐ — θην	ἐ — σάμην
Fut. 2.	— ῶ	— ήσομαι	— οῦμαι
Aor. 2.	ἐ — ον	ἐ — ην	ἐ — όμην
Fut. 3.	wanting	-ε — σομαι	wanting

4. The connecting of these tense-endings with the root of the different verbs, or what is called the *Formation of the Tenses*, requires a particular illustration. We must first, however, give some explanations respecting what are called in grammar the *Characteristic*, and *Themes*.

§ 91. *Characteristic.*

1. That letter which immediately precedes the principal vowel of the tense-ending, is called the *Characteristic*, the distinguishing letter, of that tense. Thus e. g. according to the preceding table, σ is the characteristic of the Fut. 1, and of the Aor. 1, Act. and Middle.

2. More especially, that letter which stands at the end of the root of the verb, after casting off all that belongs merely to conjugation and inflection, is called the *Characteristic of the Verb.* It is therefore only necessary to cast off the ω of the Present, and then the last letter, or sometimes the *two* last, is the characteristic; e. g. in λέγ-ω the γ, in φονεύ-ω the ευ.

NOTE 1. We do not of course here speak of the ultimate *etymological* root, which in φονεύω is the syllable φ ο ν; but of the secondary or *formative* root of the verb in respect to *inflection*, to which the ευ also belongs. Comp. the marginal note to § 39. In the same manner, e. g. in φιλέω, τιμάω, the ε and α, not λ and μ, are the characteristics.—Verbs which have a vowel for their characteristic, are called *pure* verbs, *verba pura*; see § 28. 1.

[NOTE 2. It is here proper to point out more distinctly the difference between the primitive etymological root φ ο ν, and the secondary root φ ο ν ε υ. The former, φον, is the essential or radical part, not only of φονεύω, but also of the verbs φονάω, φονόω; the nouns φονή, φόνος, φονεύς, φόνευμα; the adjectives φόνιος, φονικός, etc. in short of the whole family of words which are thus related to each other. The latter, φονευ, belongs only to the verb φονεύω, and is the basis on which the forms of that particular verb are built. In distinction then from the general root φον, which is common to verbs, nouns, adjectives, etc. this longer form φονευ may be called the *verbal* root, as belonging only to verbs. Or with more propriety still, it may be called the *stem* of the verb (Germ. *Stamm*), as being already increased from the proper root, and being also the body or trunk from which the other branches of the verb, the persons, tenses, moods, etc. take their rise. Thus the verbs φονεύω, φονάω, φονόω, all have the etymological root φον in common; while each has its own separate *verbal* root or *stem*, φονευ, φονα, φονο. In very many verbs, of course, the two roots coincide as to form; in many others, not. Compare the marginal notes to § 39, and § 92. 6.—TR.

§ 92. *Double Themes.*

1. In Greek, as in other languages, the Present is assumed as the principal or ground-form, i. e. as the tense by which the whole verb is represented in grammar, and from which Grammarians set out in order to form the other tenses, etc. In much the greater number of verbs, this mode of proceeding is also the easiest; because after casting off the ω in the manner above pointed out (91. 2), the verbal root or stem, and the characteristic of the verb, appear at once, and then serve as the foundation for building up all the other forms.

2. In many verbs, however, that which remains in the Present after casting off the ω, is not to be regarded, at once, as the simple stem of the verb. It is often the case, that when we in like manner strip other tenses in the same verb of the augments and endings peculiar to

them, there remains a stem more or less different from that of the Present. So that it is then a matter of question, which of the forms of this stem or verbal root, is to be regarded as the primitive one.

3. In a portion of these verbs, this difference consists simply in the *vowel;* and chiefly in the commutation of the three short vowels ε, ᾰ, ο. Now there is in the nature of these simple vowel sounds, considered in themselves, no reason why one should be regarded as the appropriate vowel of the root or stem, more than another; and therefore, for the sake of uniformity (comp. no. 1), the vowel of the Present is assumed as the radical vowel, and those of the other forms are then regarded as its *cognates* (§ 27. 1); e. g. in τρέφω, ἔτραφην, τέτροφα. Comp. in English, *beget, begat, begotten.*

4. In many other verbs, the stem of the Present is *longer* and *fuller;* sometimes because of long vowels and diphthongs, where other tenses have a short vowel; sometimes because it has more or different consonants; e. g. λείπω ἔλῐπον, τήκω ἐτᾰ́κην, βάλλω ἔβαλον, τύπτω ἐτύπην, τάσσω ἐτάγην. Indeed there is quite a number of verbs, in which the Present exhibits a still greater difference, and has even another syllable; e. g. λαμβάνω, where the stem is λαμβαν; while other tenses, as ἔλαβον, λήψομαι, contain only the stem λαβ, ληβ. Hence there results the principle, that the Present, in distinction from the other tenses, often appears in a *strengthened* form. Comp. § 75. 3.

5. Since now it is more natural and easy to assume the simpler form of the stem as the primitive one; and yet the uniformity of grammatical procedure would be interrupted, if the Present in such verbs were formed from other tenses; Grammarians have introduced the following expedient. There are several verbs, which actually have in the Present *two different forms* in use, the one simpler and the other strengthened; e. g. λείπω and λιμπάνω, ἔδω and ἐσθίω; and one of these different forms is commonly less usual, or indeed nearly obsolete. Now in this same manner it is customary to *assume*, for any form which does not stand in the common analogical relation to the Present, another form of the verb as *old* or *obsolete;* and in order to treat of this in a grammatical manner, the form of an ordinary Present is assigned to it. Thus e. g. for ἔλαβον, the form λᾰ́βω or λῆβω is assumed as an obsolete Present; and in order to mark such forms as obsolete, they are printed in this work with capitals and without accent; as ΛΗΒΩ. See § 114. Prelim. note 2.

6. Every form of the Present, whether usual or not, which is thus made the foundation upon which the other parts of a verb are built,

is called a *Theme*, *θέμα*, i. e. *something placed*.* A verb in which another Present must be assumed along with the usual one, is said to have a *double* or sometimes a *threefold* theme. The characteristic of the simplest theme is called the *simple characteristic*, in distinction from other forms in which it is less easy to be recognized; e. g. the *γ* in the theme *ΤΑΓΩ*, in comparison with the *σσ* in *ταάσσω*.†

7. This plurality of forms in one and the same verb, is strictly an anomaly; and hence the catalogue of anomalous verbs given below (§ 114), consists mostly of verbs of this sort. When however the difference between the usual theme and the old or assumed one, is either not great, or is common to several verbs which have the same characteristic in the usual Present, this is more properly regarded as a variety of ordinary conjugation, in order to avoid extending too far the limits of anomalous conjugation.

8. To such varieties of ordinary conjugation belong chiefly those verbs, whose simple characteristic is obscured in the Present by the *insertion* of a letter, or by some *change*. These are of three kinds:

1) In verbs with the characteristic *πτ*, the *τ* is an addition for strength, and the simple characteristic is one of the labials *β*, *π*, *φ* (comp. § 20); e. g.

κρύπτω	*τύπτω*	*ῥάπτω*
ΚΡΥΒΩ	*ΤΥΠΩ*	*ΡΑΦΩ*.

2) Most verbs in *σσ* or *ττ* have as the simple characteristic one of the palatals, *γ*, *κ*, *χ*; e. g.

πράσσω	*φρίσσω*	*βήσσω*
ΠΡΑΓΩ	*ΦΡΙΚΩ*	*ΒΗΧΩ*.

But some have also the linguals; see notes 2—4.

3) Most verbs in *ζ*, Dor. *σδ*, have *δ* as the simple characteristic; e. g.

φράζω — *ΦΡΑΔΩ*, *ὄζω* — *ΟΔΩ*.

But several have *γ*; e. g.

κράζω — *ΚΡΑΓΩ*.

All these verbs retain the fuller form and the mixed characteristic, only in the *Present* and *Imperfect* of the Active and Passive; while all the other

* In order to avoid too great an accumulation of such themes, we often give in this work, instead of an obsolete theme in *Ω*, merely the root; as *ΤΥΠ*, *ΤΑΓ*, etc.

† Thus, as compared with § 39 marg. note, and § 91. n. 2, we have in every verb three fundamental parts or bases, viz. the etymological *root*, the *verbal* root or *stem*, and the *ground-form* or *theme*. E. g. in *φον-εύ-ω*, the first syllable, *φον*, is the *root*, not only of this verb, but of a whole family of words; the two first syllables, *φονευ*, constitute the *stem*, from which all the forms of this particular verb arise; while the appending of the flexible personal ending *ω*, gives to the verb its most simple actual form, as it is cited in the lexicons and grammars, and this is its *ground-form* or *theme*.—TR.

tenses come from the simpler theme. For the sake of brevity and uniformity, the difference of the two themes in these verbs, as we have said above, is regarded in grammar as a consequence of ordinary inflection; and this is commonly expressed, as if e. g. in *τύψω*, *τυπείς*, and the like, the *τ* of the Present *τύπτω* were dropped; or as if before the *σ* in *φράσω* (Fut. of *φράζω*), not the simple characteristic *δ*, but *ζ* had fallen away.

9. To the above verbs may be added those, whose strengthening in the Present consists almost wholly in the *quantity*, viz. where either the simple characteristic is doubled in the Present; (which in the common language occurs only with *λ*, e. g. *βάλλω ἔβαλον*, *στέλλω στελῶ ἐστάλην*;) or where the Present has a *diphthong* or *long vowel* instead of the short vowel of other tenses; e. g. *φαίνω φανῶ πέφαγκα*, *τήκω τήξω ἐτάκην*, *φεύγω φεύξω ἔφυγον*, *λείπω λείψω ἔλιπον*. For these also it is easy to assume a simple theme, as *ΒΑΛΩ*, *ΛΙΠΩ*, *ΦΥΓΩ* (Lat. *fŭgio*), etc. But differences so slight, do not suffice to remove these verbs out of the common grammatical method, which assumes the Present as the foundation of the other tenses; and therefore these varieties are exhibited below among the ordinary modes of inflection, simply as a manner of *shortening* the stem of the verb, as it appears in the Present.

NOTE 1. Those Verbs in *ζ*, which have *δ* for their simple characteristic, are numerous; but less so among *primitives*, like *χάζω*, *χέζω*, *ἕζομαι*, *σχίζω*, than in the multitude of *derivatives* in *ίζω* and *άζω* which follow the same analogy.—To the characteristic *γ* belong all those which mark a *tone* or *cry*, as *κράζω*, *στενάζω*, *τρίζω*, *οἰμώζω*, etc. with some others, of which the following occur in prose,

στάζω, *στίζω*, *στηρίζω*, *σφύζω*, *μαστίζω*,

and some which fluctuate between the two modes of formation; see the Anom. *ἁρπάζω*, *παίζω*, *βαστάζω*, *νυστάζω* (§ 114).*—In a few verbs the simple characteristic is even *γγ*, see the Anom. *πλάζω*, *κλάζω*, *σαλπίζω*,—Fut. *πλάγξω*, etc.

NOTE 2. On the other hand, some verbs with *σσ* or *ττ* have as their simple characteristic, not the palatals, but the linguals, and follow therefore the analogy of those with *ζ*. Such are the following:

πλάσσω, *πάσσω*, *πτίσσω*, *βλίττω*, *βράσσω*, *ἰμάσσω*, *ἐρέσσω*, *κορύσσω*, *λίσσομαι*,

Fut. *πλάσω*, etc. Two verbs fluctuate between these two formations; see the Anom. *ἀφύσσω*, *νάσσω*.

* It is evident that in the most of these verbs, an actual original characteristic *γ* is not to be thought of; but that the endeavour to avoid a repetition of the *σ*, (e. g. *στισθείς*, *βαστασθείς*,) caused several verbs in *ίζω*, *άζω*, to pass over into the other formation. See note 6.

NOTE 3. Some verbs in common use have in the Present both ζ and ττ, but follow in the other tenses only one of these two modes of formation; so especially σφάττω or σφάζω *slaughter*, F. σφάξω, etc.—and ἁρμόζω or ἁρμόττω *adapt*, F. ἁρμόσω, etc.

NOTE 4. The Doric dialect, in verbs which commonly have a lingual for their characteristic, assumes in some tenses a palatal. This is more fully exhibited in § 95. n. 2.

NOTE 5. We have said above in general (Text 8), that in the characteristic ττ, we are always to look for one of the three lingual mutes as the *simple* characteristic; and so too in σσ or ττ, either for a palatal or (according to note 2) for a lingual. Which particular letter, however, it should in every case be, is for the most part indifferent; since, as we shall see further on, most verbs are usual only in those tenses (Fut. 1, Aor. 1, Perf. 1), where, according to the general rules (§ 16 sq.) this simple characteristic must be again changed; and the three mutes, indeed, (κ, γ, χ,) every where changed in one and the same manner. E. g. from the Fut. βήξω it appears only, that the simple characteristic of the verb βήσσω is a palatal; but not which. We can indeed in such cases sometimes infer the radical consonant from the analogy of other kindred words;* but since this is a matter of indifference for the flexion, we may with propriety, in all verbs whose simple characteristic does not of itself become evident in conjugation, reckon those in ττ as belonging to the simple characteristic π, and those in σσ, ττ, either to the characteristic γ, or (in those in note 2) to the characteristic δ, which lies at the foundation of the kindred ending ζ. We have then only to mark the few remaining verbs in ττ and σσ, which exhibit in some of their tenses a different letter from those specified, as their simple characteristic; these are

a) in ττ,
βλάπτω, κρύπτω, simp. char. β
βάπτω, ῥάπτω, θάπτω, σκάπτω, θρύπτω, simp. char. φ

b) in σσ, ττ, only the Anom. φρίσσω, simp. char. κ, Anom. λίσσομαι —τ, and κορύσσω—θ. (§ 98. n. 5.)

NOTE 6. Finally, it cannot be too often repeated, that all which we have hitherto said, regards not etymological verity, but only grammatical analogy. When, for instance, on the one hand, it would be difficult to explain such formations as πράσσω πέπραγα, κλάζω κλάγξω, without assuming a more ancient theme; it would be absurd, on the other

* Thus in the example of βήσσω *I cough*, the radical consonant χ (Text 8. 2) can be determined from the subst. βήξ, G. βηχός, *cough*; so too in πλάσσω *I form*, the radical θ can be inferred from such substantives as ἰπνοπλάθος *an oven-maker*. Nevertheless, such inferences are not always certain, inasmuch as the radical letter often varies in derivatives without any visible cause; e. g. Aor. Pass. ἐκρύβην, Adv. κρύφα, Adj. κρύφιος. We see from these and similar instances, what might naturally be expected, that the radical characteristic letter was by no means every where so definitely fixed, as not sometimes to fluctuate between *several* kindred sounds; as also in English, e. g. in *youngster, younker; cleave, cleft; rive, rift; rend, rent; speak, speech*, etc. In most instances, however, there prevails a uniformity between verbal and substantive forms; and for the doubtful cases, the grammar at least is authorized to assume the simple consonant of the *verb*, as the radical sound or simple characteristic.

hand, to assume in respect to such derived verbs as *ἀλλάσσω, χωρίζω*, that an *actual* ancient form in *γω, δω*, had really existed; although in the former we find the Aor. 2 Pass. *ἀλλαγῆναι*, and in the latter the Ion. 3 Pl. Perf. Pass. *κεχωρίδαται*. It is manifest rather, that after an analogy had once became current in the language, in respect to certain verbs, it was again followed in the formation of other verbs. But it is here impossible to draw the proper limits; at least this would only serve to render the grammar more complex, without any corresponding advantage. It is better, therefore, to bring all verbs which agree in such modes of formation under one view, as in § 114. We must then regard these simpler themes in this light, viz. that *many* of them have formerly really existed; which is confirmed by those still actually found in the poets, as *βλάβω, λίτομαι, δρύφω* for *δρύπτω, ὀρύχω* for *ὀρύσσω*, etc. but that in other verbs an analogous radical letter floated before the mind of those by whom the language was fixed, and led them to adopt a corresponding formation.

NOTE 7. All the methods of strengthening the present, which are not included in this section, (such as the lengthening of some verbs by *-έω* and *-άω*,) belong properly to the anomalies of the verb, and as such are brought under one view in § 112.

§ 93. FORMATION OF THE TENSES.

1. The appending of the tense-endings, as given in § 90, cannot be at once effected; inasmuch as in accordance with the general rules of euphony, the characteristic of every verb occasions variations and changes, wherever it is not in itself adapted to receive the termination; and there are, besides, many peculiarities arising from usage.

2. The process however is greatly facilitated, by observing what tenses are derived one from another as to form, viz. the *Imperfect* from the *Present* throughout, and the *Pluperfect* and *Future* 3 from the *Perfect*.

3. Of the other tenses it cannot be strictly asserted, that they are *derived* one from another. Nevertheless, inasmuch as they coincide more or less as to the manner in which they are derived from the common root, some are for the sake of convenience treated in grammar as if derived one from another, e. g. the *Aor.* 1 in *σα* from the *Fut.* in *σω*; while in respect to others, one tense is assumed as a model, under which to exhibit, once for all, that which otherwise must have been repeated under several.

4. In this manner, all the tenses divide themselves into the three following series. In these the tenses are arranged, as they are derived from one another in most verbs; or are formed from one another in the grammar.

I. *Present and Imperfect*, Act. and Pass.

II. *Fut. and Aor.* 1, Act. and Mid.

Perf. and Pluperf. 1, Act. with *Perf. and Pluperf.* Pass. *and Fut.* 3.

Aor. and Fut. 1, Pass.

III. *Fut. and Aor.* 2, Act. and Mid.

Aor. and Fut. 2, Pass.

Perf. and Pluperf. 2.

If now in a particular verb, any one of these tenses is not in use, it is nevertheless commonly assumed in grammar, in order to make it, in the ordinary way, the basis of others which are actually in use.

5. Every change which a verb undergoes, in either of the tenses which stand *first* in each of the above series, holds good also for the tenses which follow it; unless counteracted by particular rules and exceptions.

NOTE. In order to bring into one general view much of what occurs in the following sections, we remark here, that the chief points of coincidence among the tenses in each of the above series, are the following:

The tenses of Series I, never change the root or stem of the actual Present Active in common use. When the Pres. Active has a strengthened form, this remains also through the whole of the series; while the second series in most instances, and the third in all, are derived from the simpler theme.

Series II includes all those terminations which usually occasion a *change in the characteristic* of the verb, chiefly through the accession of a consonant in the termination.

Series III, on the contrary, always has the characteristic of the verb unchanged, and only changes sometimes the radical vowel. Consequently, when the first series has a strengthened form, it is only in the third that the *simple characteristic* of the verb is to be recognized; since in the second, we can only distinguish that it is e. g. a palatal, but not which. Comp. § 92. n. 5.

§ 94. *General Rules of Formation.*

1. The formation of the tenses, and their respective differences, are usually exhibited for each tense in one of its persons only; and for this purpose the *first person of the Indicative* is always adopted. So soon as this first person is determined, all the other forms of persons and moods are inflected and conjugated in the manner exhibited below in the Paradigms; with which however §§ 87 and 88 are to be compared.

NOTE. The terminations of the *Perf. Pass.* alone, are of such a nature, that the formation of this tense must be learned in several of its personal and mood endings, at the same time; see § 98.

2. Several tenses are formed in a manner so simple and so entirely uniform, that they are sufficiently known from the following examples. In order to present them in a single view, we exhibit them here as found in the ordinary conjugation in ω. They are thus derived:

1) From the Present in ω, the *Imperfect* in ον — τύπτω, ἔτυπτον.

2) From every tense in ω a Passive form in ομαι, viz. from the Present, the *Pres. Pass.* — τύπτω, τύπτομαι; and from the Future, the *Fut. Mid.* — τύψω, τύψομαι. So also from the Fut. 2 or circumflexed Fut. in ῶ, the *Fut. 2 Mid.* in οῦμαι, as appears from § 95. 7 sq.

3) From every tense in ον, a Passive form in όμην, viz. from the Imperf. the *Imperf. Pass.* — ἔτυπτον, ἐτυπτόμην; and from the Aor. 2, the *Aor. 2 Mid.* — ἔτυπον, ἐτυπόμην.

4) From the Aor. 1, the *Aor. 1 Mid.* by appending the syllable μην, as ἔτυψα, ἐτυψάμην.

5) From every Perfect *the Pluperfect*, viz. in the *Active* by changing α into ειν — τέτυφα, ἐτετύφειν; and in the *Passive* by changing μαι into μην — τέτυμμαι, ἐτετύμμην. For the other persons of the Plupf. Pass. see particularly § 98.

6) From each of the two forms of the Aor. Pass. the *Fut. Pass.* by changing ην into ήσομαι; as ἐτύφθην and ἐτύπην — τυφθήσομαι, τυπήσομαι.

All the other tenses require particular rules.

§ 95. *Future Active.*

1. The primary form of the Greek Future is the termination σω. This form is actually found in much the greater number of verbs, and is therefore called *Future* 1. E. g.

παύω Fut. παύσω.

2. When the characteristic of the verb is a *consonant*, the changes which are usual with σ, take place here; e. g.

λέγω,	πλέκω,	τεύχω	— F. λέξω,	πλέξω,	τεύξω
θλίβω,	λείπω,	γράφω	— F. θλίψω,	λείψω,	γράψω
σπεύδω,	πείθω,	πέρθω	— F. σπεύσω,	πείσω,	πέρσω.

Note 1. When the characteristic of the verb is a lingual preceded by ν, the vowel is lengthened before σ of the Fut. according to § 25. 3, 4. The case occurs but seldom; most clearly in σπένδω F. σπείσω. See also the Anom. πάσχω, χανδάνω, § 114.

3. In verbs in πτ, in σσ or ττ, and in ζ, the simple characteristic reappears (§ 92. 8); consequently from πτ comes ψ, from σσ or ττ — ξ, and from ζ — σ; e. g.

τύπτω (ΤΥΠΩ) — τύψω
ῥάπτω (ΡΑΦΩ) — ῥάψω
τάσσω (ΤΑΓΩ) — τάξω
φράζω (ΦΡΑΔΩ) — φράσω

and in the less frequent instances (§ 92. 8 and notes), from ζ comes ξ, and from σσ or ττ — σ; e. g.

κράζω (ΚΡΑΓΩ) — κράξω
πλάσσω (ΠΛΑΘΩ) — πλάσω.

4. When the characteristic of the verb is a *vowel* (Verba pura, § 91. n. 1), the syllable before the ending σω of the Fut. is regularly *long*, whatever its quantity may be in the Present;* e. g.

δακρύω (ῡ) — δακρύσω (ῡ)
τίω (ῐ)† — τίσω (ῑ).

Hence, ε and ο are changed into η and ω; e. g.

φιλέω, δηλόω — φιλήσω, δηλώσω.

For the exceptions, see notes 3, 4.

5. The characteristic α is changed in the Future into η, except when it is preceded by ε, ι, or ρ; in which case the Future has long α;‡ e. g.

τιμάω, ἀπατάω — τιμήσω, ἀπατήσω
βοάω, ἐγγυάω — βοήσω, ἐγγυήσω
ἐάω, μειδιάω — ἐάσω, μειδιάσω (long α)
δράω, φωράω — δράσω, φωράσω (long α).

The exceptions see in notes 6, 7.

6. On the other hand, the penult of the Futures in άσω, ίσω, ύσω, is *always short*, when they come from verbs in ζ, or in σσ, ττ; e. g. φράσω, δικάσω, νομίσω, κλύσω, from φράζω, δικάζω, νομίζω, κλύζω; and in πλάσω, πτίσω, from πλάσσω, πτίσσω.‖

NOTE 2. The Dorics assume ξ instead of σ in the Fut. and Aor. 1, not only in most verbs in ζ, e. g. κομίξω, δικάξω, from κομίζω, δικάζω; but also in such verbs as have a vowel before the ω of the Present; chiefly however where the vowel of the common Future is short; e. g. ἐγέλαξε (see note 3). Along with this form they retain also the one in common use, and employ the two in verse alternately, according to the necessities of the metre.¶

* The probable cause of this see in note 15.

† Τίω is here taken in its usual quantity, although Homer makes it also long.

‡ Compare the similar rules under Dec. I, (§ 34. 2,) and for the Fem. of the Adj. § 60. 2.

‖ That is to say, the vowel in all these verbs is already in itself short, and in the Future it does not become long. Were it long in itself, it might just as well remain long, as in χρήζω χρήσω. Whether such verbs as κνώσσω, νῑσσομαι or νείσσομαι, really have a Future κνώσω, νῑσομαι, as is commonly assumed, cannot with certainty be determined. See the *Ausführl. Sprachl.*

¶ The instances are more rare, where this form (1) occurs with a long vowel, e. g. νικάξῃ; and (2) where it likewise passes over into other forms;

NOTE 3. Several verbs which have a *short vowel* as their characteristic, retain it unchanged in the Future; so particularly

γελάω, χαλάω, θλάω, κλάω break, σπάω, Fut. *γελᾰ́σω* etc.
ἁλέω, ἀρκέω, ἐμέω, καλέω, τελέω, ζέω, ξέω, τρέω, αἰδέομαι, ἀκέομαι, Fut. *ἁλέσω, αἰδέσομαι,* etc.
ἀρόω Fut. *ἀρόσω*
ἀνύω, ἀρύω, μεθύω, πτύω,* Fut. *ἀνῠ́σω* etc.

together with some poetical verbs, as *κοτέω, νεικέω, ἐρύω, τανύω*; and also several unfrequent and obsolete themes, from which the tenses of some anomalous verbs are derived, as *κορέσω, κρεμάσω, ἐλάσω*, etc.—In the verbs in *ύω* which belong here, however, the quantity of the Present requires still to be more accurately determined; although they are in general to be assumed as short in that tense. All verbs which have *υ* long in the Fut. *ῡσω*, are in the Present either long or doubtful; see § 7. n. 10.

NOTE 4. Some verbs fluctuate between the two formations, (i. e. a long or short vowel in the Fut.) partly in the Fut. itself, partly in the tenses derived from the Future (§ 93. 4). It is therefore proper to exhibit them here together:

αἰνέω praise, F. *αἰνέσω* Aor. *ᾔνεσα* Perf. Pass. *ᾔνημαι* Aor. 1 P. *ᾐνέθην* (epic *αἰνήσω, ᾔνησα*)
ποθέω desire, F. *ποθέσω* and *ήσω* Perf. *πεπόθηκα* Pass. *ημαι* Aor. 1 P. *ἐποθέσθην*
δέω bind, F. *δήσω* Perf. *δέδεκα* Pass. *εμαι* Aor. 1 P. *ἐδέθην*
αἱρέω take, F. *αἱρήσω* Perf. Pass. *ᾕρημαι* Aor. 1 P. *ᾑρέθην*.

See also the anomalous *γαμέω, στερέω, εὑρίσκω, νέμω*, and *ΡΕΩ* under *εἰπεῖν*. — Besides these there are some dissyllables, *δύω, θύω, λύω*, which shorten the *υ* in the Perf. and Aor. 1 Pass. the two last also in the Perf. Act. although they all have long *υ* in the Present, even among the Attics; thus

Perf. Pass. *λέλῠμαι* Aor. 1 Pass. *ἐλύθην, ἐδύθην, ἐτύθην*, with short *υ*.
Perf. Act. *λέλῠκα, τέθῠκα*, but *δέδῡκα*.†

NOTE 5. Verbs which retain in the Future the short vowel of the Present, can *double the σ* as a compensation in all poetry except Attic, both in the Future and Aorist; e. g. *τελέσσω, ἐκόμισσε, δικάσσω, ἐγέλασσε, καλεσσάμενος, ἀνύσσας*.‡

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e. g. *ἐλυγίχθην* for *-ίσθην* from *λυγίζω* in Theocritus. It is indeed evident, that this Doric form was merely a partial usage, which, on account of some seeming analogy, had been introduced by degrees from verbs where the palatal is radical, into other verbs. We have an entirely similar and undeniable case in the Dor. *α* in note 8.

* The verbs *ἀνύω complete*, and *ἀρύω draw water*, have in the Present an Attic secondary form, *ἀνύτω, ἀρύτω*.

† Compare also some verbal nouns from dissyllables in *ίω* and *ύω*, as *φύσις, τίσις, ἄτῑτος, θῡτής*; see § 119. n. 2, 5, 7.

‡ When verbs which never have a short vowel in the Future, are sometimes written (especially in the older editions) with a double *σ* to mark the length, it is an offence against correctness. Still, there are some verbs as to which the question has always been and is still agitated; e. g. *ἐρύομαι deliver, μητίσσατο* or *μητισατο*.

NOTE 6. The verb *ἀκροάομαι hear*, has F. *ἀκροᾱσομαι*, contrary to the analogy of *βοάω*, *ἀλοάω* F. *ήσω*. On the other hand *χράω*, *χράομαι*, has *χρήσω* etc. contrary to the analogy of *δράω*, *άσω*.

NOTE 7. The Ionics, in such verbs as commonly form their tenses with long *α*, have *η* instead of *α*, e. g. *θεήσομαι*, *περήσω*. On the other hand the Dorics, instead of *η* in verbs in *άω*, have long *α*, as *τιμάσω*, *ἐβοᾱσα*. This follows indeed from the general principles in § 27. n. 5, 7.— The verb *ἐάω* has in all the dialects *ἐάσω*.

NOTE 8. The Dorics, in many instances, likewise carried their long *α* into the flexion of verbs in *έω*; e. g. *φιλάσω*, *δάσας*, *ἐπονάθη*, from *φιλέω*, *δέω*, *πονέω*. This occurs most frequently in the later Doric.

NOTE 9. The following six verbs, viz.

πλέω sail, πνέω blow, νέω swim
θέω run, ῥέω flow, χέω pour,

take *ευ* in the Future, or at least in forms which come from the Future;* e. g. *πλεύσομαι*, *ἔπνευσα*, *χεῦμα*, etc. The two following, viz.

καίω burn, κλαίω weep,

whose original forms, *κάω*, *κλάω*, with long *α*, became peculiar to the Attics, assume in the Fut. *αυ*, as *καύσω*, *ἔκλαυσα*, etc. See Anom. Verbs.

NOTE 10. That many verbs in *ω* without another vowel preceding, also make the Fut. in *ήσω*, will be shewn in § 112. 8.

7. Futures of three or more syllables, which have before the ending *σω* a *short vowel*, viz. *ᾰ*, *ε*, *ῐ*, are capable of taking a secondary form, called the

Attic Future,

because used more particularly by the Attics. The difference of the form consists in this, that the *σ* falls away, and then the ending is if possible contracted, and receives the circumflex. This takes place in two ways.

8. In Futures in *άσω* and *έσω*, after the *σ* is dropped, the vowels *άω* and *έω* are contracted according to the general rules; so that there arises for this Future the same form of flexion, which we shall see below in the Present of contract verbs in *άω* and *έω* (§ 105). It is to be noted, that the Ionics leave here the form *έω*, *έεις*, etc. uncontracted. E. g.

βιβάζω F. *βιβάσω* (*βιβάω*, *βιβάεις*, etc. unus.) Fut. Att. *βιβῶ*, *ᾷς*, *ᾷ*, Pl. *ῶμεν*, *ᾶτε*, *ῶσι(ν)*

τελέω F. *τελέσω*, Ion. again *τελέω*, *τελέεις*, etc. Fut. Att. *τελῶ*, *εῖς*, *εῖ*, Pl. *οῦμεν*, *εῖτε*, *οῦσι(ν)*.

* It is worthy of remark, that all these six verbs signify a flowing, stream-like motion, or one which takes place in a fluid. See them all in the catalogue of Anom. Verbs (§ 114); where it appears, that the forms in *ευ* are in *ῥέω* not Attic, and in *χέω* are not in use.

With these forms coincides also the Fut. Middle, *ῶμαι, ᾷ*, etc.—*οῦμαι, εῖ*, etc. Compare *passim* the Present of the contract verbs in the Act. and Passive, § 105 and notes at the end.

9. In Futures in *ίσω*, where after dropping the *σ* the vowels *ιω* cannot be contracted, the *ω* takes the circumflex by itself, and is then inflected as if contracted from *έω*; e. g.

κομίζω F. *κομίσω*, Fut. Att. *κωμιῶ, ιεῖς, ιεῖ*, Pl. *ιοῦμεν, ιεῖτε, ιοῦσι(ν)*, Mid. *κομιοῦμαι, ιεῖ, ιεῖται*, etc.

NOTE 11. This Attic Future, as it is called, has its origin in the Ionic dialect; for the dropping of *σ* between two vowels is a peculiarity of the Ionic; see § 28. n. 4. and comp. § 103. n. III. 2. The two vowels were then contracted, where possible, in the manner of the Attics; while in the Futures in *ίσω* an analogous expedient was introduced.

NOTE 12. Examples of the Future in *έω*, in this uncontracted shape, are *τελέει* Il. *ϑ*, 415. *κορέεις* Il. *ν*, 831, for *κορέσεις*, see Anom. *κορέννυμι*. But those in *ῶ, ᾷς*, are as seldom resolved by the Ionics, as the corresponding forms of the Present in contract verbs (Herodot. *δικᾷν, ἐλᾷς, ἐλῶν*); while in the epic writers they are only capable of being resolved, or rather prolonged into the double sound (Hom. *κρεμόω, ἐλάᾳ, περάᾳν*), like the Present of contract verbs; see § 28. n. 3. § 105. n. 10.—On the whole, the examples which belong here, both in the *contracted* and uncontracted form, are not very frequent. The least frequent are those in which the usual Present likewise ends in *έω* and *άω*; as *τελέω, τελῶ*, Fut. *τελέει* Hom. *τελεῖ* Plat. Protag. p. 331. *b*; *καλέω, καλῶ*, Fut. *καλεῖσϑε* Demosth. Leptin. 5, *καλοῦντας* Xen. Hell. 6. 3. 2, for *καλέσοντας*. See also the Anom. *χέω*. But most of the instances are such that no confusion can take place, viz. either the Fut. in *σω* comes from a Present in *άζω*, e. g. *δικᾷν* for *δικάσειν* from *δικάζω, βιβᾷ* Plat. Phædr. 7, for *βιβάσει*, etc. or the simple Present in *έω* and *άω* is not in use, e. g. *ἀμφιῶ, ἀμφιεῖτε*, for *ἀμφιέσω*, etc. from *ΑΜΦΙΕΩ* (see *ἔννυμι* § 108. III); so also *κορέεις* (see above), *σκεδᾷ* for *σκεδάσει*, see Anom. *σκεδάννυμι*, etc.—Here belongs likewise the remark, that the Future of some verbs in *ύω* is like the Present; see the Anom. *ἐρύω, ταν́υω*.

NOTE 13. Very rarely, a long vowel in the Future, e g. the *ω* in the Fut. *ώσω*, is shortened and so admits of this contraction; e. g. *ἐρημοῦτε* for *ἐρημώσετε, οἰκειοῦντας* for *οἰκειώσοντας* Thuc. 3. 58. 6. 23. See on these and some other doubtful examples in *η* and *ᾱ* the *Ausführl. Sprachl.* § 95. n. 16 and the marginal note.

NOTE 14. In verbs in *ίζω* the form of the Fut. in *ιῶ* is actually more in use than the regular one in *ίσω*. It occurs also among the Ionics, and that without being resolved, e. g. *ἀγλαϊεῖσϑαι, ϑεσπιεῖν, νομιοῦμεν*, etc. in Herodotus and Hippocrates.

10. The Future which is called in grammar the

Second Future,

after *shortening* the syllable of the verbal root or stem, appends to the simple characteristic of the verb the Ionic ending *έω*, and con-

tracts this in the common language into ῶ. The inflection then proceeds in the Active and Middle according to the general rules of contraction.

11. This Future is found in the common language only in verbs which have the characteristics λ, μ, ν, ρ; in which verbs, on the other hand, the Fut. in σω never regularly occurs. These verbs are treated of separately in § 101. But in order to use older grammars, it is necessary to know that this Fut. 2 was formerly *assumed* in all verbs, merely in order to derive from it the Aor. 2; the formation of which we shall exhibit by itself in the following section.—The case is entirely different with the *Future 2 Passive;* for since this is derived from the Aor. 2. Pass. not only in grammar, but in the very structure of the language (§ 89. 3), it is actually found in all verbs where the latter occurs; see § 100.

NOTE 15. In order to bring into one view all that has been said above, we may make the following supposition, as presenting the nearest analogy. We place as basis the ending σω, Fut. 1. This was appended to the stem partly *with* and partly *without* the union-vowel ε. The shorter form remained the most common one. The form έσω admitted of being shortened into εω, ῶ, the Fut. 2; and this form remained common, with a few exceptions (see the next note), only in verbs whose characteristic is λ, μ, ν, ρ. Further, when the vowel of the root or stem came immediately before the ending έσω, the two vowels, the radical and union-vowel, flowed together, and thus produced the long vowel of the Fut. as φιλήσω, τῑσω. (Text 4, 5.) But when the radical or stem-vowel came before the ending σω, as τελέ-σω, νομί-σω, these forms sometimes remained unchanged; and sometimes the same tendency which produced the Fut. 2, produced here also the different forms of the Attic Future.

NOTE 16. In some few instances, the form of the Fut. 2 has been preserved in verbs not having the characteristics λ μ ν ρ;* just as in verbs with λ μ ν ρ, there are some exceptions where the Fut. 1 in σω is found. These instances are the following, all of them in the Middle form:

μαχοῦμαι, along with which the fuller form μαχέσομαι has been preserved; see the Anom. μάχομαι.†

* Precisely as in other verbs the Aorists ἔχεα, εἶπα, etc. which correspond to the Aorists in λ μ ν ρ, as ἔστειλα, ἔφηνα. It is very probable, that as this form of the Aorist was actually more common in the Alexandrine dialect (see marg. note to § 96. n. 1); so likewise Futures of the above kind may have been common in certain dialects, without ever being adopted into the more cultivated ones. Hence the ancient method of placing a Fut. 2 τυπῶ in the paradigm.

† We might indeed consider these two Futures as the regular and the Attic form from the Present μαχέομαι, which is actually used by the Ionics; but it is more in accordance with analogy to assume, that this Ionic Present was first occasioned by the above Future forms, which are so seemingly derived from it. That the case is the same with καλέω is shewn below in § 110. 11. 2; but since this is the only form of the Present in use, it is necessary in grammar to make the Fut. καλέσω from it.

ἐδοῦμαι, καθεδοῦμαι, see Anom. *ἔζομαι.*

πιοῦμαι, a form censured by the ancient critics, instead of the still more anomalous *πίομαι* (see note 18) from *ΠΙΩ*; see the Anom. *πίνω.*

So a few poetical examples: *τεκεῖσθαι* Hom. Hymn. Ven. 127, from *ΤΕΚΩ* (Anom. *τίκτω*) — *μαθεῦμαι* (Dor. for *-οῦμαι*) Theocr. 2. 60, from *ΜΗΘΩ* (Anom. *μανθάνω*). — In relation to the epic forms *κείω, δήω,* see the marginal note on *δήω* in the catalogue of Anom. Verbs under *ΔΑ-, δαίω,* § 114.

NOTE 17. The Dorics, in all circumflexed Futures, as generally in contractions, have *ευ* instead of *ου*; and this contraction is common to them and the Ionics (§ 28. n. 5), when the latter contract; e. g. *βάλλω* Fut. *βαλῶ* Pl. *βαλέομεν, βαλεῦμεν,* comp. § 105. n. 13.—The Dorics however circumflex also the common Future 1 in *σω,* and then decline it as if contracted from *έω*; e. g. *τυψῶ, τυψεῦμεν* (for *-οῦμεν*), *τυψεῖτε, τυψεῦμαι* (for *-οῦμαι*), etc. This form, under the grammatical name of the

Doric Future,

is found more or less in use in some words in Attic and other writers; but only in the form of the Fut. Middle (comp. § 113. 4), and with the Attic diphthong of contraction *ου*; e. g. *φείγω,* Fut. comm. *φευξοῦμαι.* See also the Anom. Verbs *παίζω, χέζω, κλαίω, πλέω, θέω, νέω, πίπτω.*

NOTE 18. An entirely irregular form of the Future occurs in the two words *πίομαι I will drink, ἔδομαι I will eat.* The form is precisely that of the Pres. Pass. of the simple themes to which they belong. See the Anom. *πίνω* and *ἐσθίω,* § 114.

§ 96. *First and Second Aorist Active.*

1. The form of the Aorist in *α* is called the *Aorist* 1. This is formed in a twofold manner, viz. partly in *σα,* and partly in *α.* In all the cases where the Future regularly ends in *σω,* i. e. everywhere except in verbs with *λ μ ν ρ,* the Aor. 1 has *-σα*; and the same changes of the *σ* take place here, as in the Fut. in *σω*; e. g.

τύπτω, τύψω — *ἔτυψα*
κομίζω, κομίσω — *ἐκόμισα*
φιλέω, φιλήσω — *ἐφίλησα*
πνέω, πνεύσω — *ἔπνευσα* (§ 95. n. 9).

— In verbs with *λ μ ν ρ,* on the contrary, where the Future ends not in *σω,* but in *ῶ,* the Aor. 1 also does not end in *σα,* but simply in *α.* The particular rules are given in § 101.

NOTE 1. A few anomalous verbs form the Aor. 1 in *α* instead of *σα,* without being themselves verbs in *λ μ ν ρ*; e. g. *χέω, ἔχεα.* See also the Anom. *καίω, εἰπεῖν, σεύω, ἀλέομαι, δατέομαι,* and *ἤνεγκα* under *φέρω.**—For the Aor. 1 in *κα* of some verbs in *μι,* e. g. *ἔδωκα,* see under those verbs, § 106. 10.

* The *Alexandrine* dialect (§ 1. n. 10), from several verbs which in the common language had only the Aor. 2 in *ον,* formed also such an Aorist in *α*; e. g.

2. The form of the Aorist in *ν* is called the *Aorist* 2. In the ordinary conjugation its full termination is *ον*, which is appended immediately to the characteristic of the verb, with the following conditions:

1) The Aor. 2 is always formed from the *simple theme*, and retains the *simple characteristic* of the verb when the Present has a strengthened form (§ 92);
2) It commonly *shortens* the penult syllable of the Present.
3) It sometimes changes *ε* in the stem-syllable into *α*.

3. By means of these changes alone, is the Aor. 2 distinguished in its *form* from the Imperfect; and verbs in which none of these differences can have place (e. g. *ἀρύω, γράφω*, etc.) or where the only difference would be in the quantity of the vowel (as in *κλῑ́νω*), form *no Aor. 2 Active.**

4. This tense is never found in those classes of derivative verbs, which are formed from other verbs by means of particular endings, like *άζω, ίζω, αίνω, ύνω, εύω, όω, άω, έω.*

5. Of other verbs, the greater part have the Aor. 1; and a far smaller number have the Aor. 2. But this latter is often assumed in grammar, in verbs which do not actually have it; because many verbs form, not indeed the Aor. 2 *Active*, but the Aor. 2 *Passive* upon the same principles. Hence Grammarians prefer to exhibit this formation once for all under the Aor. 2 Active, and then derive from it the Aor. 2 Passive.†

6. Accordingly, the changes of the characteristic and vowel of the Present, which take place in order to form the Aor. 2, and which have been generally specified above (no. 2), may be presented more in detail, as follows:

εἶδα for *εἶδον*, *ἔλιπαν* 3 Pl. for *ἔλιπον*, etc. See the marginal ref. under note 9.—Here also belongs the remark, that in writers not Attic, some forms of the Aor. 2 Mid. fluctuate between *ο* and *α*; e. g. *εὕραντο* for *εὕροντο*.

* They can however readily form an Aor. 2 *Passive*, e. g. *ἐγράφην*; see § 100.

† Thus in regard to the Aorists used as examples in Text 6, the learner must bear in mind, that the forms *ἔτυπτον, ἐκρυβον, ἐῤῥαφον, ἔταγον*, never occur at all, or at least only in single passages, which are for that very reason suspected of being corrupted; but instead of them, *ἔτυψα, ἔταξα*, etc. They stand here only on account of the Aor. 2 *Passive*, *ἐτύπην, ἐκρύβην*, etc. which are actually in use.

Characteristic.					
Pres.	λλ	Aor. 2	λ	— βάλλω	ἔβαλον
—	πτ	—	π	— τύπτω	*ἔτυπον
			β	— κρύπτω	*ἔκρυβον
			φ	— ῥάπτω	*ἔῤῥαφον
—	σσ, ττ	—	γ†	— τάσσω	*ἔταγον
—	ζ	—	δ	— φράζω	*ἔφραδον
			γ	— κράζω	ἔκραγον
Vowel.					
—	αι	—	ᾰ	— πταίρω	ἔπταρον
—	η	—	ᾰ	— λήθω	ἔλαθον
—	ει	—	ῐ	— λείπω	ἔλιπον
			ε or ᾰ in verbs λ μ ν ρ (§101)		
—	ευ	—	ῠ	— φεύγω	ἔφυγον
—	ε	—	ᾰ	— τρέπω	ἔτραπον.

NOTE 2. The Aor. 2 stands in the same relation to the simple theme, as to form, that the Imperfect does to the usual Present. It is distinguished, however, from the Imperfect, partly by the Aorist signification (for which see in the Syntax, § 137,) and partly by the circumstance that it has moods and participles of its own, formed after the manner of those of the Present. The analogy holds here throughout, that the real Imperfect of a verb always conforms precisely to the Present in actual use; and consequently, in the Indicative, *that* only can be a real Aorist which *differs* as to form from the usual Imperfect; and in the other moods, only that, which in like manner differs from the Present. Thus e. g. ἔγραφον can be only Imperfect, and γράφῃς only Present Subjunctive, etc.

NOTE 3. From this rule, a few Imperfects seem, at first view, to form an exception, and to be at the same time Aorists. But closer observation shews, that all these, at least so far as usage is concerned, are mere Aorists; so ἔφην (see § 105 φημί), and ἐπριάμην, ἠρόμην (from ἔρομαι), for which see the Anom. Verbs. In the Homeric usage, there belongs here especially κλύω *hear*, whose Present is in use, but from which the form ἔκλυον has always the Aorist signification. In other verbs too Homer often uses, for the sake of the metre, the Imperfect as Aorist; but it would be incorrect to reckon among such instances ἔδικον, ἔτετμον, ἔχραισμον, and some others, whose Present never occurs, and which are therefore never used but as Aorists. That such forms as ἤπαφον, ἄλαλκεν, etc. are still more incorrectly assigned to the Imperfect, appears from § 85. n. 2 and the marginal note.‡

* The forms thus marked with a star are not in use; see the second marginal note on the preceding page.

† Of all those verbs in which σσ stands for another letter, as γ (§ 92. 8), which must consequently reappear in the Aor. 2, there is not one which actually forms such an Aorist, except the poetical λίσσομαι, ἐλιτόμην; see the catalogue of Anom. Verbs § 114. Comp. § 92. n. 2.

‡ The separation of the Aor. 2 from the Imperfect, may perhaps be historically illustrated somewhat in this manner. Originally the Greek language probably distinguished the signification of the Aorist from that of the Imperfect, just as little as the English does; and both species of the historical Preterite, in α and ν, (ἔτυψα and ἔτυπον or ἔτυπτον,) were formed probably in like manner to express

Note 4. The same analogy in the distinction of the Aor. 2 from the Imperfect, prevails also in those verbs from double themes, which from their greater irregularity can be exhibited only in the catalogue of anomalous verbs; e. g. *λαμβάνω*, *ἁμαρτάνω*, etc. In these likewise the Aor. 2 is every where only the Imperfect of the obsolete form; e. g. *ἔλαβον*, *ἥμαρτον*, from *ΛΑΒΩ* (*ΛΗΒΩ*), *ΑΜΑΡΤΩ*.

Note 5. To the same class must be referred the Aorist of several verbs in *έω* and *άω*. These endings, in some verbs, are not derivative endings (§ 119. 2), but merely a prolongation of the simple form (§ 92. n. 7. § 112. 8). Hence, just as in some of these verbs other tenses from this simple form have been preserved (comp. the Perf. 2, § 97. n. 4. and the Aor. 1 in the Anom. *γαμέω*); so also in others the Aor. 2 is still found; e. g. *κτυπέω* *ἔκτυπον*, *γοάω* *ἔγοον*, from *ΚΤΤΠΩ*, *ΓΟΩ*.*

Note 6. The *shortening* of the penult syllable (*λήθω* *ἔλαθον*, *φεύγω* *ἔφυγον*) can also be properly regarded as a return to the ancient form of the verb, which (as we have seen in § 92) was often merely *lengthened* in the Present. And even the change of *ε* into *α* can be regarded in the same manner; since among the Ionics we find *α* in the Present of some of these words, as *τράπω*, *τάμνω*. But on this subject it is impossible to arrive at any definite certainty in general, let particular cases be ever so probable; for the kindred words, e. g. *φυγή* and the Lat. *fugio*, together with *ἔφυγον*, can be just as well considered as having been shortened from *φεύγω*; and the Ion. *τράπω*, together with *ἔτραπον*, can just as well have come by a change of vowel from *τρέπω*. This being the case, and

indifferently that mixed signification; just as with us in some verbs there is a double form of the Imperfect, one in *ed* and the other irregular; e. g. *awake*, Impf. *awaked* and *awoke*; *dig*, Impf. *digged* and *dug*; *hang*, Impf. *hanged* and *hung*, etc.—Hence, in the earlier Greek writers, the signification of the Aorist and Imperfect was not yet entirely separated (§ 137. n. 4). When however the signification of the Aorist began visibly to distinguish itself from that of the Imperfect, the latter attached itself by degrees exclusively to the form in *ν*, while the Aorist on the other hand did not attach itself exclusively to the form in *α*. This latter form, as we may conjecture, was in many verbs just as unusual among the Greeks, as a form in *ed* from *break*, *run*, etc. would be among us. When therefore a *double form* of the Preterite in *ον* was introduced,—which from the flexibility of the Greek verbal forms was a thing of very easy occurrence,—whether this was formed from the same Present in different ways (*ἔλειπον*, *ἔλιπον*), or came from a double theme of the verb (*ἔλαβον*, *ἐλάμβανον*); it was quite natural that the signification of the Aorist should in like manner by degrees attach itself to one of these two forms. Here however the tendency to analogy had so much influence, that the Aorist sense passed every where only to that form in *ν*, which deviated most from the *usual* form of the Present. When at a later period, necessity required in like manner the separation of the *moods* and *participles*,—which originally were probably, in a single form, common to the Present and Preterite,—these were formed for the Aorist, partly (for the form in *α*) in a manner analogous to those of the Present; and partly (for the form in *ον*) out of the moods and participle of the same unusual Present, from which the Indicative was derived. These were assumed for the Aorist without change, except slight deviations from the accent of the Present, which the ear demanded particularly in the Infinitive and participle (*λιπεῖν*, *λιπέσθαι*, *λιπών*), because these ordinarily have the signification of the *Preterite*, while their terminations *ειν*, *εσθαι*, *ων*, naturally suggest the idea of the *Present*.

* See also the Anom. *πτυνέω*, *στυγέω*, *τορέω*, *μηκάομαι*, *μυκάομαι*, and compare *ληκέω* and *θορέω* in *λάσκω*, *θρώσκω*. § 114.

since moreover there are so many verbs which change nothing but the vowel; it is better not to increase the number of verbs with double forms, and consequently anomalous, by reckoning these among them; especially since changes of the vowel in the Preterite are likewise so common in other languages. It is extremely probable, that in a portion of such verbs, the originally *short* root was prolonged and strengthened in the Present; while in another portion, the original *long* root was in the Aorist and other forms actually shortened.*

NOTE 7. In some words nevertheless the Aor. 2 has the syllable before the ending *long*, and rests satisfied with the difference of the simpler form, or with the change of ε into α; e. g. εὗρον, ἔβλαστον, ἔπαρδον; see the Anom. εὑρίσκω, βλαστάνω, πέρδω, etc.—In a few poetical forms, the long vowel by position is made short by transposition; e. g. δέρκω ἔδρακον; see also the Anom. πέρθω, δαρθάνω, τέρπω.

NOTE 8. For the Aor. 2 in ην, ων, νν, and for the syncopated Aorists of both the Active and Passive form, see the Verbs in μι, and § 110.—For α instead of ο in some Middle forms, e. g. εὑράμην, in writers not Attic, see the marginal note to note 1 above.—For some anomalous verbs, whose Aor. 2 has a *neuter* sense, while their Aor. 1 has a transitive meaning, see § 113. n. 2.

NOTE 9. We have seen above in note 1, that some verbs form their Aor. 1 with the characteristic of the Aor. 2. In like manner, the reverse of this sometimes occurs, viz. the Aorist in ον is formed with σ; of which a plain example is the common Aorist of πίπτω, formed from ΠΕΤΩ, viz. ἔπεσον, πεσεῖν; to which may be added the epic ἶξον, ἐβήσετο, ἐδύσετο, see Anom. ἱκνέομαι, βαίνω, δύω; and further some Imperatives, e. g. οἶσε compared with the Fut. οἴσω, see the Anom. φέρω; and the epic ἄξετε from ἄγω, λέξεο, ὄρσεο, (see Anom. λέγω, ὄρνυμι,) compared with the Imperatives βήσεο, δύσεο from the Indicatives just mentioned.†

§ 97. *First and Second Perfect Active.*

1. The *Perfect Active* has, in both its forms, the same flexible endings, viz. α, ας, εν or ε, etc. but it distinguishes the two forms by means

* It is an incontestable fact, that the greater part, if not all the analogies in a language, are produced by the operation of such mutual causes. It was natural, that in consequence of the more frequent use of the narrative form (the Preterite), the exhibiting or descriptive form (the Present) should be made conspicuous by an emphasis laid upon its chief or radical syllable; but it was also natural, that for the sake of contrast with the Present, an emphasis or the accent should in like manner be laid upon the distinguishing syllables of the Preterite, and thus the radical syllable of the word be obscured in pronunciation; not to mention, that in the animation of narrative, words are naturally uttered with greater rapidity.

† It was formerly the custom to regard all these as forms derived from the Future, contrary to the analogy of the language. The above is sufficient to show, that just as the language could form both Aorists in ον and α without σ, as εἶπον and εἶπα, εἶδον and εἶδα (see note 1 with the marg. note); so also it could form both with σ in σον and σα, as ἔπεσα (see πίπτω) and ἔπεσον, ἐδυσάμην and ἐδυσόμην. The general usage became fixed in σα and ον; but remnants were also preserved of the formation in α and σον. See the *Ausführl. Sprachl.* § 96. n. 10.

of the characteristic. The Perf. 1 has a characteristic of its own; the Perf. 2 has always the simple characteristic of the verb.

2. The *Perfect* 1 has several variations in respect to its characteristic, viz.

a. When the characteristic of the verb is β, π, φ, or γ, κ, χ, this characteristic becomes (or remains) aspirated in the Perfect, and then α is appended; e. g.

τρῑ́βω, λέπω, γράφω — τέτρῑφα, λέλεφα, γέγραφα
λέγω, πλέκω, τεύχω — λέλεχα, πέπλεχα, τέτευχα.

If the characteristic of the verb has been changed in the Present (§ 92. 8), this can always be known from the Future; and since the same letters, which in the Future give rise to ξ and ψ, pass over in the Perfect into χ or φ, it is only necessary to change those double letters of the Future into these aspirates;

τάσσω (τάξω) — τέταχα
τύπτω (τύψω) — τέτυφα.

b. In all other cases the Perf. 1 ends in *κα*. In those verbs which have *σω* in the Future, this ending *κα* is appended in the Perfect with the same changes of the vowel and of the characteristic, as occur in the Future; e. g.

τίω	(*τίσω*, long *ι*)	— *τέτῑκα*
φιλέω	(*φιλήσω*)	— *πεφίληκα*
τιμάω	(*τιμήσω*)	— *τετίμηκα*
ἐρυθριάω	(*ἐρυθριάσω*, long *α*)	— *ἠρυθρίᾱκα*
σπάω	(*σπάσω*, short *α*)	— *ἔσπᾰκα*
πνέω	(*πνεύσω*)	— *πέπνευκα*,

So also when a *lingual* is dropped:

πείθω (πείσω) — — πέπεικα
κομίζω (κομῐ́σω) — — κεκόμικα,

but with the *liquids* retained; see the verbs *λ μ ν ρ*, § 101.

3. The *Perfect* 2, or the Perfect Middle as it was formerly called (§ 89. 4—6), appends the same flexible endings to the characteristic of the verb without any change; e. g.

λήθω λέληθα· σήπω σέσηπα· φεύγω πέφευγα.

4. Here however there are three things to be observed, viz.

a. When the characteristic of the Present is not simple (§ 92. 6), the simple stem and simple characteristic reappear in the Perf. 2, precisely as in the Aor. 2; e. g.

πλήσσω (ΠΛΗΓΩ) — πέπληγα
φρίσσω (ΦΡΙΚΩ) — πέφρῑκα
ὄζω (ΟΔΩ) — ὄδωδα.

b. In general this form prefers a *long* vowel in the radical syllable, even when the other tenses derived from the simple theme have a short vowel. Hence the long sound of the Present appears again in the above examples, e. g.

φεύγω A. 2 *ἔφυγον* — *πέφευγα*
λήθω A. 2 *ἔλαθον* — *λέληθα*
σήπω A. 2 Pass. *ἐσάπην* — *σέσηπα.*

But the vowel *η* is assumed *de novo* in this Perfect, only when the strengthening of the Present consists either in the diphthong *αι*, or in a position; e. g.

δαίω A. 2 *ἔδαον* — *δέδηα**
θάλλω Fut. *θαλῶ* — *τέθηλα.*

After *ρ* and after vowels, the Perf. 2 takes *α* and not *η*; e. g.

κράζω, ἔκραγον — *κέκρᾱγα*
ἔᾱγα, ἔᾱδα, in Anom. *ἄγνυμι, ἀνδάνω.*

c. This Perfect prefers especially the vowel *ο*; and therefore this vowel not only remains unprolonged, as in *κόπτω* (*ΚΟΠΩ*) *κέκοπα* Hom. but is also assumed as the cognate vowel instead of *ε* (§ 27. 1); e. g.

φέρβω — *πέφορβα*
ΤΕΚΩ — *τέτοκα* (see Anom. *τίκτω*).

This change of *ε* into *ο* has a twofold operation upon the diphthong *ει* in the Present, according as *ε* or *ι* is the radical sound; a circumstance which is likewise to be recognized in those tenses which shorten their vowel. Where *ε* is the radical sound, (which however is the case only in the verbs *λ μ ν ρ*,) the *ει* is changed into *ο*; when *ι* is the radical sound, the *ει* passes over into *οι*; e. g.

σπείρω (F. *σπερῶ*) — *ἔσπορα*
λείπω (A. 2 *ἔλιπον*) — *λέλοιπα.*

5. Finally, by far the greater number of verbs, and especially *all derivatives*, have only the Perf. 1. The Perf. 2 therefore, like the Aor. 2 (§ 96. 4), never occurs except from *primitives*. It is to be noted, that the Perf. 2 generally prefers the *intransitive* signification. See note 5.

NOTE 1. Some *Perfects* 1 also change the radical *ε* into the cognate *ο*.

* The mode of writing *δέδηα*, — and also *πέφηνα, σέσηρα*, etc. — is incorrect; as also in the corresponding case of the Aor. 1 from *λ μ ν ρ*. The Perf. 2 always has the simple or shortened stem of the verb (here *ΔΑ, ΦΑΝ*, etc.) as its foundation, whose short vowel however it again lengthens. Now it could indeed, after the analogy of *φεύγω πέφευγα*, recur again tothe *αι* of the Present; but there is no ground whatever for a further change into *η*.

Such are *πέμπω send, πέπομφα; κλέπτω steal, κέκλοφα;** *τρέπω turn* and *τρέφω nourish, τέτροφα*;† see also the Anom. *λέγω, συνείλοχα*. Here too belongs the change of *ει* into *οι* in *δέδοικα* from *ΔΕΙΩ*; see the Anom. *δεῖσαι*.

NOTE 2. To the change of *ε* into *ο* corresponds that of *η* into *ω* in the Perfect of the Anom. *ῥήγνυμι* (*ΡΗΓΩ*) *ἔῤῥωγα*.‡ And kindred to both these changes, is the insertion of *ω* and *ο* in some Perfects, which of themselves would be dissyllables; where too the *ο* is placed after the Attic reduplication. E. g. *ἔθω*—(*εἴθα*) *εἴωθα*· *ἄγω*—*ἦχα, ἀγήοχα*. See also in the catalogue of Anom. Verbs *ἐδήδοκα* under *ἐσθίω, ἐνήνοχα* under *φέρω, ἀνήνοθα* and *ἐνήνοθα* by themselves; and the Passive forms *ἄωρτο* under *αἴρω, ἔωνται* in a marginal note to *ἵημι*, § 108. I.‖

NOTE 3. It has already been remarked (§ 85. 2), that after the Attic reduplication the vowel is *shortened*; e. g. *ἀκούω ἀκήκοα, ἀλείφω ἀλήλῐφα, ΕΛΕΤΘΩ ἐλήλῠθα*.—For the sake of the metre, the epic poetry could also shorten the *η* of this Perfect into *ᾰ* in the Fem. of the participles; e. g. *σεσαρυῖα, τεθαλυῖα, ἀραρυῖα*.

NOTE 4. In the few examples of the Perf. 2 from verbs *έω* and *άω*, as *ῥῑγέω ἔῤῥῑγα, μυκάομαι* (Aor. *ἔμῠκον*) *μέμυκα*, the case is the same as with the Aor. 2 in § 96 n. 5. They come from simple forms *ΡΙΓΩ, ΜΥΚΩ*. See also the Anom. *γηθέω, δουπέω, μηκάομαι*.

NOTE 5. That the examples of the Perf. 2, even including those which occur only in the poets, amount in all to a very limited number, is to be presumed from Text 5. Of those which belong to *transitive* verbs, we name here particularly¶ *ἀκήκοα, λέλοιπα, τέτοκα, ἔκτονα, πέπονθα, οἶδα, ἔσπορα, ἔστοργα, ὄπωπα, δέδορκα*; and from *intransitives*, *κέκρᾱγα, λέλᾱκα, τέτρῑγα, πέφρῑκα, ἔῤῥῑγα, ἔοικα, εἴωθα, ἔᾱδα, ὄδωδα, ἐλήλυθα, σέσηρα, τέθηλα, τέθηπα, μέμηνα, κέχηνα, γέγονα, κέχοδα, πέπορδα, μέμῡκα* (*μυκάομαι*). There are some others, which, though strictly intransitive, yet become transitive in certain connexions, as *λέληθα, πέφευγα, δέδια*. To these are still to be added those in § 113. n. 3, 4, which belong to verbs whose forms present a mixture of transitive and intransitive meaning, in which the Perf. 2 belongs to the *intransitive* signification.

* That the simple characteristic is not *φ*, (in which case *κέκλοφα* could just as well be Perf. 2,) but *π*, is shown by the usual Aor. 2 Pass. *ἐκλάπην*.

† The form *τέτροφα* from *τρέφω* is rare, and can be regarded as Perf. 2. It occurs Od. *ψ*, 237 as *intransitive*; Soph. Oed. Col. 186 as *transitive*. As Perf. from *τρέπω* it stands in the earlier writers without variation of form, e. g. Soph. Trach. 1009. In writers somewhat later is found the peculiar form *τέτραφα*.

‡ Compare *πέπτωκα* in the Anom. *πίπτω*.

‖ A more minute investigation of these forms see in the author's *Lexilogus* I, at the end.

¶ We exhibit here simply the Perfects themselves, with the remark, that they are all formed from their respective themes according to the preceding rules; but that the greater part of them belong to verbs, whose whole formation is anomalous, and which are therefore given in the catalogue below (§ 114). On this account, one must already be somewhat familiar with this catalogue, in order at once to refer each of these Perfects to its proper verb.

NOTE 6. It is further to be noted, that since from the copiousness of the Greek language, the Perfect is by no means so necessary as in other languages, the Perfect Act. of many verbs which have no Perf. 2, and whose Perf. 1 would have a harsh or unusual sound, either does not occur at all, or at most very rarely; and its place is supplied by the *Aorist*, or by circumlocution through the Perf. Passive; see § 134. n. 1.*

For the *Subjunctive*, *Optative*, and *Imperative* of the Perfect, see § 137. n. 11.

NOTE 7. In the Ionic dialect the *κ* of the Perf. 1 in *κα* from verbs *pure*, sometimes falls away; and thus the Perf. 1 passes over into the form of the Perf. 2. Here belong the Homeric participles

κεκαφηώς, τετιηώς, τετληώς, etc. for *-ηκώς*.

The same takes place (with a *shortening* of the vowel) in the 3 pers. Plur. and in the participle of some verbs; as

βεβάασι, βεβαώς, for *βεβήκασι, βεβηκώς*, from *ΒΑΩ* (Anom. *βαίνω*)
πεφύασι, πεφυώς, for *πεφύκασι, πεφυκώς*, from *φύω*.

From some old Perfects, only these forms occur, and none at all in *κα*, as *μεμάασι, μεμαώς; δεδάασι, δεδαώς;* see Anom. *ΜΑΩ, ΔΑΩ*. From the Anom. *ΔΕΙΩ δεῖσαι*, however, both forms — *δέδοικα* and *δέδϊα* — are inflected throughout and are in common use. Hence the 1 pers. Sing. is likewise assumed for the above forms of the 3 pers. Plur. although it is nowhere found; as *πέφυα, μέμαα, δέδαα, βέβαα;* and so also *ἕστηα* (for *ἕστηκα* or *ἕστακα*, see *ἵστημι*), *γέγαα, τέθναα, τέτλαα*, see Anom. *γίγνομαι, θνήσκω, τλῆναι*; and from these come certain *syncopated* forms, as *βέβαμεν, τεθνάναι*, for *βεβάαμεν, τεθναέναι*, which will be treated of along with other syncopated forms of the Perfect in § 110. 10.

§ 98. *Perfect Passive.*

1. The *Perfect Passive* assumes the endings *μαι, σαι, ται*, etc. — and so the *Pluperfect*, *μην, σο, το*, etc.—not by means of a union-vowel (*ομαι, εται*, etc. § 87. n. 1), as is the case in the other Passive forms; but it annexes them immediately to the *characteristic of the verb*, as this appears before the endings *α* or *κα* of the regular Perf. 1 Active. Hence, for the sake of uniformity, it is customary to form the Perfect Passive from this latter tense.

NOTE 1. When therefore a verb has no Perf. 1 Active in use, this tense is nevertheless *assumed* in grammar, in order to form the Perf. Passive; e. g. in *λείπω* (*λέλοιπα*), assumed Perf. 1 *λέλειφα*, Perf. Pass. *λέλειμμα*.

* Generally speaking, it is a fundamental principle throughout the Greek language, that whenever any form of any verb would sound unpleasantly or unusually to the Greek ear, or would produce any confusion or ambiguity, it was never employed, however necessary and important it might be in a grammatical view. The Greeks preferred in such cases to adopt some other form or mode of expression. In treating of grammatical forms, the grammar can of course pay little regard to this circumstance; but must exhibit what analogy requires, and leave it to observation to ascertain the actual usage.

2. When now (I.) the Perf. 1 has φ or χ, these letters are changed before μ, σ, τ, according to the general rules (§§ 20, 22, 23). Thus e. g. from τέτυφα and πέπλεχα are formed

τέτυ-μμαι, τέτυ-ψαι, τέτυ-πται, for -φμαι, φσαι, φται

πέπλε-γμαι, πέπλε-ξαι, πέπλε-κται, for -χμαι, χσαι, χται.

In order to avoid the concurrence of three consonants (§ 19. 2), in the further flexion of this Perfect and of the Pluperfect, the σ of the endings σθε, σθαι, σθω, etc. is dropped, e. g.

2 pers. Pl. τέτυ-φθε, for -φσθε or ψθε

Inf. πεπλέχθαι for -χσθαι or -ξθαι.

Instead of the 3 pers. Plur. in νται and ντο, a circumlocution with the verb εἶναι *to be* is commonly used; e. g. τετυμμένοι (-αι) εἰσίν, and in the Pluperf. τετυμμένοι (-αι) ἦσαν.

NOTE 2. For the Ionics, however, this circumlocution is not necessary, since instead of -νται -ντο, they can put -αται -ατο; in which the Attics sometimes follow them in these tenses. For the details, see § 103. n. IV. 3.

3. When however (II.) the Perfect 1 has κα, this ending is simply changed in the Perf. Passive into μαι, etc. viz.

a. When the characteristic of the verb is a vowel, there is usually no farther change; e. g.

ποιέω, πεποίηκα — πεποίημαι, σαι, ται, etc.

(νέω, νεύσω) νένευκα — νένευμαι, etc.

and no difficulties occur in the further flexion; except in the Subjunctive and Optative, which see below in no. 4.

b. When however a *lingual* has been dropped before κα, (as also before σω of the Future,) there is assumed instead of this a σ, before those endings of the Perf. Pass. which begin with μ and τ; e. g.

πείθω (πέπεικα) — πέπεισμαι, σμεθα, πέπεισται

ᾄδω (ᾄσω, ᾆκα) — ᾆσμαι, ᾆσται

φράζω (πέφρακα) — πέφρασμαι, σται.

Before another σ, this σ is not inserted; e. g. 2 Sing. πέπεισαι,* 2 Pl. πέπει-σθε. The 3 Pl. as above in no. 2.

c. For the verbs λ μ ν ρ, see § 101.

NOTE 3. The cognate ο which comes from ε, does not pass over into the Perf. Pass. e. g. κλέπτω (κέκλοφα) κέκλεμμαι. The three verbs τρέπω *turn*, τρέφω *nourish*, στρέφω *turn*, have in the Perf. Pass. a peculiar cognate vowel α; thus τέτραμμαι, τέτραψαι etc. τέθραμμαι (from τρέφω, θρέψω), ἔστραμμαι. (§ 27. 1.)

* The Homeric πέπυσσαι is only a metrical doubling of the σ instead of πέπῐσαι, Plat. Protag. p. 310. b.

NOTE 4. Some verbs change the dipthong *ευ*, which they have in the Present or assume in the Future, into *υ* in the Perf. Pass. e. g. *τεύχω* (*τέτευχα*) *τέτυγμαι*. So also *φεύγω* and *πνέω* (*πνεύσω, πέπνευκα*) *πέπνυμαι*. In *χέω* (*χεύσω*) this takes place even in the Perf. Act. *κέχυκα, κέχυμαι*.—For the variable quantity of some verbs in *έω* and *ύω*, see § 95. n. 4.

NOTE 5. The *σ* in the Perf. Pass. comes strictly from a *lingual* pertaining to the root itself, which before *μ* is changed into *σ* according to § 23; but which has nevertheless been preserved unchanged in some few forms in the epic writers; as *κέκαδμαι, πέφραδμαι*, from *ΚΑΔΩ* (see the Anom. *καίνυμαι*), *φράζω; κεκόρυθμαι* from *ΚΟΡΤΘΩ* κορύσσω*.

NOTE 6. The *σ* is however assumed by many verbs which have no lingual, but a vowel as their characteristic; e. g.

ἀκούω ἤκουσμαι, κελεύω κεκέλευσμαι.

So also *πρίω, χρίω, παλαίω, πταίω, ῥαίω, θραύω, ὕω, βύω, ξύω*; further *χόω κέχωσμαι*. Regularly too it is assumed by all those verbs which do not change the short vowels; e. g. *τελέω* (*τελέσω*) *τετέλεσμαι*; so also *ξέω, ἀκέομαι, σπάω, θλάω, ἀνύω*. But the usage here must in part be left to observation.—For *κλείω* and *τίω* see the Anom. verbs.

NOTE 7. When *γγ* would come to stand before *μ*, one *γ* falls away; e. g. *ἐλέγχω* Perf. *ἐλήλεγχα* Pass. *ἐλήλεγμαι, σφίγγω—ἔσφιγμαι*.† The other endings commonly remain unchanged, e. g. *ἐλήλεγξαι, γκται*, etc. *ἔσφιγξαι*, etc.

NOTE 8. So when the Perf. Pass. must have *μμ*, and there comes in addition another *μ* from the root, one of them of course falls away; e. g. *κάμπτω—κέκαμμαι, κέκαμψαι*, etc.

4. The *Subjunctive* and *Optative* are in general not formed at all; partly on account of the difficulty of their formation, and partly because they are so little needed. Instead of them a circumlocution with *εἶναι* is employed; e. g. *τετυμμένος* (*η, ον*) *ὦ* and *εἴην*.

NOTE 9. That is to say, these moods are formed only when there is a vowel before the ending, which readily passes over into the endings of the Subjunctive, and likewise unites itself with the characteristic *ι* of the Optative; e. g.

κτάομαι, κέκτημαι
Subj. *κέκτωμαι, ῃ, ηται*, etc.
Opt. *κεκτήμην, κέκτῃο, κέκτητο*, etc.

All the examples of such a formation, however, which are now extant, consist of a few single forms of Perfects of *three syllables*, all belonging to anomalous verbs. Thus Plato has Subj. *ἐκτέτμησθον* from *τέμνω τέτμημαι*; Andocides has *διαβέβλησθε* from *βάλλω βέβλημαι*. See also *κέκλημαι* and *μέμνημαι* under the Anom. *καλέω* and *μιμνήσκω*.—So when the stem-vowel is *ι* or *υ*, the Optative may be formed by swallowing up the

* That this *θ* is a *radical* letter, is confirmed by the substantive *κόρυς*, Gen. *-υθος*; otherwise it might be regarded as inserted in the ancient manner instead of *σ*, as *κλανθμός, ὀρχηθμός*, § 119. n. 3.

† There can be no doubt, that this single *γ* then retains the nasal sound *ng*; comp. § 4. 3.

characteristic ι, by which means the radical vowel becomes long; but the Homeric λελῦτο Od. σ, 238 from λύω λέλῠμαι (§ 95. n. 4), is probably the only example extant.*—There is also another Optative form from κέκτημαι, viz. κεκτῴμην, as also from μέμνημαι—μεμνῴμην, Ion. μεμνεῴμην, of which the following examples occur; Eurip. Heracl. 283 κεκτῴμεθα, Xen. Cyr. I. 6. 3 μεμνῷτο, Il. ψ, 361 μεμνέῳτο. These are formed in a peculiar manner, viz. by appending to the syllables κεκτη, μεμνη, of the Perf. the termination οιμην of the Opt. Present, κεκτηοίμην, μεμνηοίμην; hence Ion. κεκτεῴμην, μεμνεῴμην, and Att. κεκτῴμην, μεμνῴμην. See the Anom. κτάω, μιμνήσκω; and comp. the *Ausf. Sprachl.* § 98. n. 17. Fischer ad Weller III. 135. Heyne ad Il. ψ, 361.

§ 99. *Third Future.*

The *Future* 3 or *Paulopost-future* of the Passive, is derived from the Perfect Pass. both as to its form and signification (§ 138). It retains the augment of the Perfect, and substitutes the ending σομαι instead of the ending of the Perfect. From the 2 pers. of the Perf. in σαι, (ψαι, ξαι,) therefore, it is only necessary to change αι into ομαι, in order to form the Fut. 3; e. g.

τέτυμμαι (τέτυψαι) — τετύψομαι
τέτραμμαι (τέτραψαι) — τετράψομαι
πεφίλημαι (πεφίλησαι) — πεφιλήσομαι
πέπεισμαι (πέπεισαι) — πεπείσομαι.

Note 1. In those verbs where the vowel of the Fut. 1 is shortened in the Perfect, the Fut. 3 assumes again the long vowel; e. g. δεδήσομαι, λελῦσομαι, see § 95. n. 4.†

Note 2. The Fut. 3 is never found in the verbs λ μ ν ρ; and very rarely in verbs which have the *temporal* augment.

§ 100. *First and Second Aorist Passive.*

1. All verbs form the *Aorist* of the *Passive* either in θην, or simply in ην; many have both forms at once. The former is called Aorist 1, the latter Aorist 2. (§ 89. 3.)

2. The *Aor.* 1 *Passive* appends θην to the characteristic of the verb; e. g.

παιδεύω — ἐπαιδεύθην
στέφω — ἐστέφθην.

* I remark further, that while some have preferred to write κεκτῆται, λελῦτο etc. with the circumflex, I have adopted that accentuation which is found in a portion of the manuscripts, and which alone is supported by analogy. Thus κέκτωμαι and κέκτητο must have the same relation to κέκτημαι, and also λέλῡτο to λέλυμαι, that τύπτωμαι and τύπτοιτο have to τύπτομαι. See the *Ausführl. Sprachl.* with the additions.

† It must not be inferred from this, that the Fut. 3 is formed from the Fut. 1 with the reduplication; for whether the τετράψομαι above given really occurs, is more than I know; but the forms which are actually found, βεβλήσομαι, κεκλήσομαι, (see the Anom. βάλλω, καλέω,) must be referred to the Perfect.

It follows here of course from § 20, that when the characteristic of the verb is a *smooth* or *middle* mute, it is exchanged for the corresponding *rough* mute; e. g.

λείπω, ἀμείβω — *ἐλείφθην, ἠμείφθην*
λέγω, πλέκω — *ἐλέχθην, ἐπλέχθην*
τύπτω (*ΤΥΠΩ*) — *ἐτύφθην*
τάσσω (*ΤΑΓΩ*) — *ἐτάχθην.*

3. As to other changes of the root or stem, which have place in the series of the Fut. 1, (or Series II in § 93. 4,) the Aor. 1 Pass. conforms chiefly to the Perf. Passive. Thus, in the same circumstances, it assumes σ; e. g.

πείθω (*πέπεισμαι*) — *ἐπείσθην*
κομίζω (*κεκόμισμαι*) — *ἐκομίσθην*
τελέω (*τετέλεσμαι*) — *ἐτελέσθην.*

In most instances, it also changes the vowel of the preceding syllable in the same manner as the Perf. Passive; e. g.

ποιέω (*πεποίημαι*) — *ἐποιήθην*
τιμάω (*τετίμημαι*) — *ἐτιμήθην*
τεύχω (*τέτυγμαι*) — *ἐτύχθην.*

NOTE 1. A few verbs which have a vowel for the characteristic, assume σ in the Aorist 1 Passive, although they do not have it in the Perfect Passive; e. g. *παύω, πέπαυμαι* — A. 1 *ἐπαύθην* and *ἐπαύσθην· μνάομαι, μέμνημαι*—*ἐμνήσθην*; see also the Anom. *πνέω, χράω, πετάννυμι.*—That on the other hand *ἐσώθην* from *σώζω* does not take the σ, arises from a double form; see *σώζω* in § 114.

NOTE 2. For those verbs in *έω*, which in the Perf. Pass. have *η*, and in the Aor. 1 Pass. again take *ε*, see § 95. n. 4.

NOTE 3. Those which without being verbs *λ μ ν ρ*, change in the Perf. Pass. their *ε* into *α* (§ 98. n. 3), retain here their *ε*; e. g. *στρέφω* (*ἔστραμμαι*)—*ἐστρέφθην· τρέπω, ἐτρέφθην· τρέφω, ἐθρέφθην.*—But the Ionics and Dorics have *ἐτράφθην, ἐστράφθην.*

4. The *Aorist* 2 *Passive* appends *ην* to the simple characteristic of the verb; and follows in this respect all the rules given above under the *Aor.* 2 *Active*. Hence it is only necessary to form this latter tense, whether in actual use or not, and then change *ον* into *ην*; e. g.

τύπτω, ἔτυπον — *ἐτύπην*
τρέπω, ἔτραπον — *ἐτράπην.*

NOTE 4. The *Aor.* 2 *Passive* is in reality nothing more than a softer form of the Aor. 1 Passive. Hence it comes, that this tense so very commonly (yet for the most part only in primitive verbs) exists along with the Aor. 1; and that in most verbs whose Aor. 1 ends in *χθην* or *φθην*, it is even more used than that tense. In such cases the Aor. 1 is employed for the most part only by the poets, when they need a long syllable; or by the tragedians, who prefer full and antique sounding words. Still, in many verbs, even in prose writers, these two Aorists are used

alternately; and the usage seems to have been regulated in a great measure by a regard to euphony.

NOTE 5. Although the formation of the Aor. 2 Pass. corresponds so exactly with that of the Aor. 2 Act. that the former is in grammar derived from the latter; yet the Aor. 2 Pass. is in fact entirely independent of the other; inasmuch as in almost all verbs which have the Aor. 2 Pass. the Aor. 2 Active is not in use; as in ἐκλάπην from κλέπτω· ἐκρύβην, ἐτύπην, ἐβλάβην, ἐῤῥίφην, from κρύπτω, τύπτω, βλάπτω, ῥίπτω· ἐτράφην from τρέφω. The verb τρέπω alone prefers the Aor. 2, (in the forms given above in no. 4,) both in the Active and Passive.

NOTE 6. In the Passive, it is impossible to confound the Aor. 2 and the Imperfect, which is so easily done in the Active. Hence, therefore, such verbs as cannot for this reason form an Aor. 2 *Active* (§ 96. 3), have nevertheless the Aor. 2 *Passive*. In such instances, this tense can be formed from the Imperfect Active, just as elsewhere from the Aor. 2 Active; except that according to the rule, the long vowel becomes *short* in the Aor. 2. E. g.

γράφω (Imperf. ἔγραφον) — ἐγράφην
τρίβω (Imperf. ἔτρῑβον) — ἐτρίβην (short ι).

NOTE 7. It is for this reason, that some verbs whose stem-vowel is ε, form the Aor. 2 Pass. without changing the ε into α; e. g. φλέγω—ἐφλέγην; so also λέγω (see § 114), βλέπω, etc.—For the retaining of the long vowel in ἐπλήγην, see the Anom. πλήσσω.

NOTE 8. The verb ψύχω commonly assumes γ in the Aor. 2 Pass. as ἐψύγην, ψυγῆναι. See the *Ausführl. Sprachl.*

NOTE 9. The characteristics δ, ϑ, τ, are not found in the Aor. 2 Passive. There are also no examples of a vowel before the ending, except ἐκάην from καίω, and these three, which have an Active signification, viz. ἐδάην, ἐῤῥύην, ἐφύην; see the Anom. ΔΑ-, ῥέω, φύω. All other verbs in ω *pure* and *contracted*, and all verbs in δω, ϑω, ζω, have only the *first* Aor. Passive.

NOTE 10. Finally, there is an obvious coincidence, both in form and flexion, between the two Aorists Passive, and the Active forms of *Verbs in μι*. Compare the Aorists Pass. in the Paradigm of τύπτω, with the Imperfect and subordinate moods of the Present of τίϑημι.

§ 101. VERBS IN λ μ ν ρ.

1. Verbs whose characteristic is one of the letters λ, μ, ν, ρ, deviate so often from other verbs in the formation of their tenses, that it is here necessary to bring the whole together into one view.

2. These verbs do not commonly form the Future in σω, or Fut. 1; but always take the *Future* 2. (§ 95. 11.) Thus

νέμω — Fut. Ion. νεμέω, comm. νεμῶ.
μένω — Fut. Ion. μενέω, comm. μενῶ.

The further flexion is, νεμῶ εῖς εῖ· οῦμεν εῖτε οῦσιν. Mid. οῦμαι εῖ εῖται, etc. See the Paradigm of ἀγγέλλω. This whole form of flexion is also to be compared with that of contract verbs in έω, § 105.

3. The syllable before the ending, if long in the Present, is in this Future made *short*, e. g.

ψάλλω, στέλλω — F. *ψᾰλῶ, στελῶ*
κρίνω, ἀμύνω — F. *κρῐνῶ, ἀμῦνῶ.*

The diphthong *αι* is changed into *ᾰ*, and *ει* into *ε*; e. g.

σαίρω, κτείνω — F. *σαρῶ, κτενῶ.**

NOTE 1. The Ionic forms, e. g. *ἀγγέλλω* F. *ἀγγελέω*; *κρῑνέω, κτενέω, φᾰνέω* from *φαίνω, πλῦνέω* from *πλύνω*, etc. *Plur. ἐομεν* etc. are explained from § 95. 8, 10. For the Doric-Ionic forms with the contraction *εο* into *ευ*, e. g. *βαλεῦμεν, βαλεῦμαι*, see § 95. n. 17.—For the forms of Futures in *σω* in these verbs, see note 3.

4. These verbs form the *Aorist* 1 in like manner without *σ*, and simply in *α*. They retain in this tense the characteristic as it is found in the Future; but make the syllable before the ending again *long*. This is done however independently of the Present; either by simply lengthening the vowel of the Future, e. g.

τίλλω (τῐλῶ) — *ἔτῑλα*
κρίνω (κρῐνῶ) — *ἔκρῑνα*
ἀμύνω (ἀμῦνῶ) — *ἤμῡνα,*

or by changing *ε* of the Fut. into *ει*, and *α* commonly into *η*; e. g.

μένω, στέλλω, τείνω,
(μενῶ, στελῶ, τενῶ) — *ἔμεινα, ἔστειλα, ἔτεινα*
ψάλλω, φαίνω,
(ψαλῶ, φανῶ) — *ἔψηλα, ἔφηνα.*

Several verbs however which have *αι* in the Present, take long *α* in the Aor. 1; e. g.

περαίνω, περανῶ — *ἐπέρᾱνα* Inf. *περᾶναι.*

NOTE 2. The long *α* is assumed by verbs in *-ραίνω* and *-ιαίνω*, e. g. *εὐφρᾶναι, μαθᾶναι,—πιαίνω πιᾶναι.* Exceptions are *τετρῆναι* and *μιῆναι.* Most other verbs in *αίνω* and *αίρω* are always found among the Attics with *η*; e. g. *σημαίνω σημῆναι,—χαλεπῆναι, λυμήνασθαι*, etc.—*ἐχθαίρω ἐχθῆραι,—καθῆραι*, etc.—Exceptions nevertheless are *κοιλᾶναι, λευκᾶναι, πεπᾶναι, κερδᾶναι, ὀργᾶναι, ἰσχνᾶναι.* Later writers, or the *κοινοί* (§ 1. 9), form also many others with long *ᾱ*, as *σημαίνω, μιαίνω, ἐχθαίρω*, etc. The Dorics of course always do the same; while the Ionics almost everywhere have their *η*.—The verbs *αἴρω take up* and *ἅλλομαι leap*, with initial *α*, have *ᾱ* in the Aor. 1; which in the Indicative only, because of the augment, passes over it into *η*; thus *ἦρα, ἆραι, ἄρας*, etc. *ἡλάμην, ἅλασθαι*, etc.†

* Other instances where this shortening would be requisite, e. g. in verbs in *ρνω, λμω, σμω*, or with the vowels *η, ου*, etc. never occur in the common language; and the old poetical verbs, whence come the forms *ἔπιτνον, θέρμετο*, etc. are entirely defective; while the similar ones in the common language, *δάκνω, τέμνω, κάμνω, βούλομαι*, are anomalous.

† It is here necessary to caution the learner against two errors. *First*, nothing is more common, than to find *ᾗρα, ᾆραι, ἐμίγνα*, etc. written with *ι subscript*; which

NOTE 3. The old language and the Æolics formed the *Future* 1 and *Aorist* 1 from these verbs with σ; Hom. ἔκερσα, Theocr. ἔτερσα, from *κείρω, τείρω*. This remained the sole form in some verbs even in the common language, as *κέλλω land*, ἔκελσα; *φύρω knead, φύρσω*. See also the Anom. *ἀραρίσκω, κνρέω, ὄρνυμι*.

5. The *Aorist* 2 retains the vowel as it is in the Future, e. g.

βάλλω (*βαλῶ*) — *ἔβαλον*.
φαίνω (*φανῶ*) — A. 2 Pass. *ἐφάνην*
κλίνω (*κλῖνῶ*) — A. 2 Pass. *ἐκλίνην* (short *ι*)

excepting that *ε* in the Fut. of *dissyllabic* verbs, passes over into *α*, comp. § 96. 6. E. g.

κτείνω (*κτενῶ*) — *ἔκτανον*
στέλλω (*στελῶ*) A. 2 Pass. *ἐστάλην*.

Verbs of more than two syllables retain the *ε*; e. g. *ἀγγέλω* — *ἤγγελον, ἠγγέλην*.

NOTE 4. The *Aor.* 2 *Act.* is in use only in the smaller number of these verbs; and where both Aorists are found, the Aor. 2 is chiefly poetical; thus *ἔκτανον* is less frequent than *ἔκτεινα*.*—In the *Passive* on the contrary, the *Aor.* 1, when it retains the consonant before the *θ*, is commonly peculiar to the poets (comp. § 100. n. 4); and the *Aor.* 2 is here the most usual; e. g. *φαίνω ἐφάνην, στέλλω ἐστάλην, σφάλλω ἐσφάλην, πείρω ἐπάρην*.—Still *αἴρω* and all verbs of more than two syllables, have only the Aor. 1 Passive; except *ἀγγέλω*, from which come *ἠγγέλθην* and *ἠγγέλην*.

6. The *Perfect* 2 of these verbs is already included in the rules above given, § 97. 2, 3. E. g.

θάλλω — *τέθηλα* *φαίνω* — *πέφηνα*.

These verbs have the peculiarity, that the diphthong *ει* of the Present passes over in the Perf. 2, not into *οι*, but into *ο*; because, as appears from the Future, this diphthong *ει* arises not from a radical vowel *ι*, but from *ε* (§ 97 4. *c*); e. g.

κτείνω (*κτενῶ*) — *ἔκτονα*
φθείρω (*φθερῶ*) — *ἔφθορα*.

7. The *Perfect* 1 *Active*, the *Perf. Pass.* and the *Aorist* 1 *Passive*, follow in like manner the general rules, and annex the endings *κα, μαι, θην*, etc. to the characteristic, retaining the changes of the Future; e. g.

σφάλλω (*σφαλῶ*) — *ἔσφαλκα, ἔσφαλμαι*
φαίνω (*φανῶ*) — *πέφαγκα, ἐφάνθην*
αἴρω (*ἀρῶ*) — *ἦρκα, ἦρμαι, Part. ἠρμένος*
ἤρθην, Part. ἀρθείς.

is incorrect on the same grounds as above in the Perf. 2 (§ 97. 4. marg. note). *Secondly*, we often find in otherwise good editions the accentuation *πεπάναι, σημάναι*, etc. the incorrectness of which is sufficiently apparent from the above, and from § 11.

* So also of *ἀγγέλω*, whose Aor. 2 Act. is even doubted; because it only

Here too the *Perf. Pass.* drops the σ of the endings *σθαι, σθε*, etc. as in § 98. 2; e. g.

ἔσφαλμαι, 2 Pl. *ἔσφαλθε*
φύρω, πέφυρμαι, Inf. πεφύρθαι.

These tenses have here further the following peculiarities.

8. When the Future has *ε*, these tenses in *dissyllabic* verbs take *α*; e. g.

στέλλω (*στελῶ*) — *ἔσταλκα, ἔσταλμαι, ἐστάλθην*
(A. 2 Pass. *ἐστάλην*)
πείρω (*περῶ*) — *πέπαρκα, πέπαρμαι*
(A. 2 Pass. *ἐπάρην*).

NOTE 5. Verbs of more than two syllables regularly retain the *ε* unchanged; e. g. *ἀγέλλω—ἤγγελκα, ἠγγέλθην*. And those *dissyllables* which begin with *ε* retain it; thus *ἔλμαι, ἔρμαι*, from Anom. *εἴλω, εἴρω*.

9. The following verbs in *ινω, εινω, υνω*, viz.

κρίνω, κλίνω, τείνω, κτείνω, πλύνω,

drop the *ν* in these tenses, and assume the short vowel of the Future; but in such a way, that those in *εινω* change the *ε* into *α*, as in the preceding rule; e. g.

κρίνω (*κρῐνῶ*) — *κέκρῐκα, κέκρῐμαι, ἐκρῐ́θην*
τείνω (*τενῶ*) — *τέτᾰκα, τέτᾰμαι, ἐτᾰ́θην* *
πλύνω (*πλῠνῶ*) — *πέπλῠκα, πέπλῠμαι, ἐπλῠ́θην.*

NOTE 6. In the *Aor.* 1 *Pass.* the *ν* is often retained in poetry, in order to form a position; e. g. *κτανθείς, διακρινθείς, ἐκλίνθη, ἐπλύνθη*. The same occurs in the prose of later writers.

NOTE 7. Verbs which retain the *ν* occasion some difficulty in the *Perfect Passive*. They retain it however unchanged:

a) In the 2 pers. Sing. where it remains even before *σ*; e. g. *φαίνω—πέφανσαι.*

b) Before the endings which begin with *σθ*; where however (Text 7) the *σ* gives way before the *ν* and is dropped; e. g. Inf. *πεφάνθαι· τραχύνω*, Inf. *τετραχύνθαι.*

c) In the 3 pers. Sing. e. g. *πέφανται he has appeared, παρώξυνται he has become angry.*

Whether the 3 pers. Plur. was also formed in this latter manner is doubtful; e. g. *κέκρανται* Eurip. Hipp. 1255 from *κραίνω*, where consequently the *ν* must have fallen away; comp. note 8.

NOTE 8. Before the endings beginning with *μ*, there is a threefold usage in regard to the *ν*:

a) The *ν* is regularly changed into *μ*; e. g.
ἤσχυμμαι Hom. Il. *σ*, 180. from *αἰσχύνω*
ἐξήραμμαι Athen. 3. p. 80. *d.* from *ξηραίνω.*

needed the casual omission of an *ι* or *λ* in copying, to produce this form. See the *Ausf. Sprachl.* in the catalogue of Anom. Verbs.

* Compare also the Anom. *ΦΕΝΩ πέφαμαι*. It is not necessary to have recourse to obsolete themes, as *ΤΑΩ, ΚΤΑΩ, ΦΑΩ.*

b) Most commonly, σ is assumed instead of the *ν*; e. g.
φαίνω, μιαίνω (*φανῶ, μιανῶ*) — *πέφασμαι, μεμίασμαι.*

c) Less frequently the *ν* is dropped and the vowel made long; e. g.
τετραχυμένος Arist. H. A. 4. 9.

These two last modes may also be explained from the circumstance, that the endings *αίνω* and *ύνω* are originally lengthened forms from *άω* and *ύω.**

NOTE 9. The few verbs in *μω* (*νέμω, δέμω, βρέμω, τρέμω*) can follow the general analogy only in the Fut. and Aorist; they are therefore partly defective, and partly they pass over, as also *μένω*, for the sake of euphony, into the form in *έω*; thus *μεμένηκα, νενέμηκα, ἐνεμήθην, δέδμηκα*, etc. See in Anom. Verbs, and comp. § 112. 8.

§ 102. VERBALS IN τέος AND τός.

1. With the formation of the tenses, it is necessary to connect that of the two *Verbal Adjectives in τέος* and *τός*; which, in signification and use, approach very near to the participles. See note 2.

2. Both these endings always have the *tone*, and are appended immediately to the characteristic of the verb; which therefore must be changed according to the general rules. At the same time, the radical vowel is in many cases changed. All these changes coincide with those in the formation of the *Aorist* 1 *Passive*; except that where the Aorist has *φθ, χθ*, these forms of course have *πτ, κτ*. We can therefore everywhere compare the 3 *Sing. Perf. Pass.* which likewise has *τ*; except that this differs, in many verbs, both from the Aor. 1 and from these verbals, in regard to the radical or stem-syllable.

3. Thus there is formed from

πλέκω	(*πέπλεκται,*	*ἐπλέχθην*)	— *πλεκτέος, πλεκτός*
λέγω	(*λέλεκται,*	*ἐλέχθην*)	— *λεκτός*
γράφω	(*γέγραπται,*	*ἐγράφθην*)	— *γραπτός*
στρέφω	(*ἔστραπται,*	*ἐστρέφθην*)	— *στρεπτός*
φωράω	(*πεφώραται,*	*ἐφωράθην*)	— *φωρατέος*
φιλέω	(*πεφίληται,*	*ἐφιλήθην*)	— *φιλητέος*
αἱρέω	(*ἧρηται,*	*ἡρέθην*)	— *αἱρετός*
παύω	(*πέπαυται,*	*ἐπαύσθην*)	— *παυστέος*
στέλλω	(*ἔσταλται,*	*ἐστάλθην*)	— *σταλτέος*
τείνω	(*τέταται,*	*ἐτάθην*)	— *τατέος*
χέω	(*κέχυται,*	*ἐχύθην*)	— *χυτός*
πνέω	(*πέπνυται,*	*ἐπνεύσθην*)	— *πνευστός.*

* The Perfect 1 Active also fluctuates between the two modes of formation, in *γκα* and *κα*; because it was so seldom required (§ 97. n. 6), that writers probably formed it mostly according to the ear. We find, though not in the earlier writers, *πέφαγκα, μεμίαγκα*, and *ἐβεβραδύκει, κεκέρδακα* or *-ηκα*. See the catalogue of Anom. Verbs, § 114.

NOTE 1. In the earlier Ionic and Attic, the σ in many verbals in τός is sometimes dropped; especially in compounds like ἀδάματος, πάγκλαυτος. The poets could even form θαυματός, from θαυμάζω.

NOTE 2. As to the signification of these verbals, e. g. στρεπτός *turned about* and *one who can be turned about*; στρεπτέος *one who must be turned about*, Neut. στρεπτέον corresponding to the Lat. *vertendum est*; and also as to the other peculiarities of usage;—the full discussion of them can have place only in the Syntax. See § 134. 8 sq.

§ 103. PARADIGM OF BARYTONE VERBS.

1. The conjugation of all the above verbs, and likewise the details of the inflection by persons and moods, will now be brought together and exemplified, first, in a general example of an ordinary barytone verb, viz. τύπτω. Then follow some particular examples, in order to render conspicuous the difference of usage in different verbs; and last ofall, an example from the class in λ μ ν ρ, viz. ἀγγέλλω.

2. A *Barytone Verb* is properly the verb in its natural state (§ 10. 2); since in this the ending of the Present is always *unaccented*. It stands in opposition to those verbs which contract the two last syllables, and whose ending therefore has the *circumflex*, viz. *Contract Verbs* (*Verba Contracta* or *Perispomena*), for which see § 105.

PARADIGM

of the Barytone Verb τύπτω.

Preliminary Notes.

1. The verb τύπτω, which we choose for a paradigm, is not so ill adapted to this purpose as many suppose. As it is necessary in Greek to exhibit the whole system of conjugation in *one* verb, it would be difficult to find one more convenient for this purpose than τύπτω; since it is only in a verb, which like this has a fuller form in the Present, that the appropriate nature of the Aor. 2 (as specified above in § 96. 2) can be fully exhibited.

2. It must be inculcated on the learner, that τύπτω appears here merely as *Paradigm*, i. e. as a *model* to exhibit in one view all that occurs in the different verbs of this sort. It must be remembered too, that neither in τύπτω nor in any other single verb, are all those forms in use, whose models are here exhibited together. See § 104.*

3. In order however not to carry this principle too far, we have inserted in the paradigm of τύπτω, only those forms which are justified by the analogy of similar verbs; as the Aor. 2 Act. and Perf. 2. In the systems of earlier Grammarians the

Future 2 Active and Middle

stood also in the paradigm. But since this belongs only to verbs λ μ ν ϱ, we omit it here, and insert it rather in the paradigm of these verbs, ἀγγέλλω, where it is inflected throughout.

4. In order to embrace the whole at a single view, we give first a Synoptical Table, which exhibits the first person of the inflected moods, the second person of the Imperative, the Infinitive, and the Masculine of the Participles, through all the tenses of the Active, Passive, and Middle. Then follows the verb τύπτω, inflected throughout.

5. The notes on the *Accent* of the verb, and on the peculiarities of the *Dialects*, follow at the end of all the paradigms in this section.

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* Those forms from τύπτω which are in actual use, see in the catalogue of Anom. verbs; to which τύπτω belongs on account of the Attic form of the Future, τυπτήσω, which is not given in the paradigm.

Synoptical

ACT-

	Indicative.	*Subjunctive.*
Present	τύπτω	τύπτω
Imperfect	ἔτυπτον	
Perfect 1	τέτυφα	τετύφω
Pluperfect 1	ἐτετύφειν	
Perfect 2	τέτυπα	τετύπω
Pluperfect 2	ἐτετύπειν	
Future 1	τύψω	—
Aorist 1	ἔτυψα	τύψω
Future 2	(See in Parad. of ἀγγέλλω)	
Aorist 2	ἔτυπον	τύπω

PAS-

Present	τύπτομαι	τύπτωμαι
Imperfect	ἐτυπτόμην	
Perfect	τέτυμμαι	— *
Pluperfect	ἐτετύμμην	
Future 1	τυφθήσομαι	—
Aorist 1	ἐτύφθην	τυφθῶ
Future 2	τυπήσομαι	—
Aorist 2	ἐτύπην	τυπῶ
Future 3	τετύψομαι	—

MID-

Present and Imperf. Perf. and Pluperf. see in the Passive.

Future 1	τύψομαι	—
Aorist 1	ἐτυψάμην	τύψωμαι
Future 2	(See in Parad. of ἀγγέλλω)	
Aorist 2	ἐτυπόμην	τύπωμαι

* This Subjunctive and Optative can be formed in only a very few verbs; see
junctive and Optative of the verb εἰμί; as τετυμμένος (η, ον) ᾖ and εἴην; see

Table.

IVE.

Optative.	*Imperative.*	*Infinitive.*	*Partic iples.*
τύπτοιμι	τύπτε	τύπτειν	τύπτων
τετύφοιμι	τέτυφε	τετυφέναι	τετυφώς
τετύποιμι	τέτυπε	τετυπέναι	τετυπώς
τύψοιμι	—	τύψειν	τύψων
τύψαιμι	τύψον	τύψαι	τύψας
τύποιμι	τύπε	τυπεῖν	τυπών

SIVE.

τυπτοίμην	τύπτου	τύπτεσθαι	τυπτόμενος
—*	τέτυψο	τετύφθαι	τετυμμένος
τυφθησοίμην	—	τυφθήσεσθαι	τυφθησόμενος
τυφθείην	τύφθητι	τυφθῆναι	τυφθείς
τυπησοίμην	—	τυπήσεσθαι	τυπησόμενος
τυπείην	τύπηθι	τυπῆναι	τυπείς
τετυψοίμην	—	τετύψεσθαι	τετυψόμενος

DLE.

τυψοίμην	—	τύψεσθαι	τυψόμενος
τυψαίμην	τύψαι	τύψασθαι	τυψάμενος
τυποίμην	τυποῦ	τυπέσθαι	τυπόμενος

§ 98. n. 9. In most cases they are supplied by a circumlocution with the Sub- § 98. 4. § 108. IV.

ACT-

		Indicative.	*Subjunctive.*	*Optative.*
Present.	S.	τύπτω *I strike*	τύπτω *I strike*	τύπτοιμι *I would*
		τύπτεις *thou strikest*	τύπτῃς	τύπτοις [*strike*
		τύπτει *he, she, it strikes*	τύπτῃ	τύπτοι
	D.	—	—	—
		τύπτετον *ye two strike*	τύπτητον	τύπτοιτον
		τύπτετον *they two strike*	τύπτητον	τυπτοίτην
	P.	τύπτομεν *we strike*	τύπτωμεν	τύπτοιμεν
		τύπτετε *ye strike*	τύπτητε	τύπτοιτε
		τύπτουσι (ν) *they strike*	τύπτωσι (ν)	τύπτοιεν
Imperfect.	S.	ἔτυπτον D. — P. ἐτύπτομεν		*I struck, thou*
		ἔτυπτες ἐτύπτετον ἐτύπτετε		
		ἔτυπτε (ν) ἐτυπτέτην ἔτυπτον		
Perfect 1	S.	τέτυφα *I have struck*, etc.	τετύφω like the Present.	τετύφοιμι like the Present.
		τέτυφας		
		τέτυφε (ν)		
	D.	—		
		τετύφατον		
		τετύφατον		
	P.	τετύφαμεν		
		τετύφατε		
		τετύφασι (ν)		
Plupf. 1	S.	ἐτετύφειν D. — P. ἐτετύφειμεν		*I had*
		ἐτετύφεις ἐτετύφειτον ἐτετύφειτε		
		ἐτετύφει ἐτετυφείτην ἐτετύφεισαν or εσαν		

Perf. 2 τέτυπα, through all the moods like the Perf. 1.

Plupf. 2 ἐτετύπειν, like the Plupf. 1.

Fut. 1.	S.	τύψω *I will strike* like the Present.	Subjunctive wanting	τύψοιμι like the Present.
Aor. 1.	S.	ἔτυψα *I strike, or have*	τύψω	τύψαιμι
		ἔτυψας [*struck*, etc.	like the	τύψαις or
			Present.	τύψειας*
		ἔτυψε (ν)		τύψαι or
				τύψειε (ν)
	D.	—		—
		ἐτύψατον		τύψαιτον
		ἐτυψάτην		τυψαίτην
	P.	ἐτύψαμεν		τύψαιμεν
		ἔτυψατε		τύψαιτε
		ἔτυψαν		τύψαιεν or
				τύψειαν*
Aor. 2.		ἔτυπον like the Imperfect.	τύπω like the Present.	τύποιμι

* See below, note II. 4.

IVE.

Imperative.	*Infinit.*	*Particip.*
	τύπτειν	*τύπτων*
τύπτε strike	*to strike*	*τύπτουσα*
τυπτέτω let him, her, it strike		*τύπτον*
		striking
τύπτετον strike (both)		G. *τύπτοντος*
τυπτέτων let them (both) strike		
τύπτετε strike ye		
τυπτέτωσαν or *τυπτόντων let them strike*		

didst strike, etc.

	τετυφέναι	*τετυφώς*
τέτυφε		*τετυφυῖα*
like the Present.		*τετυφός*
		Gen.
		τετυφότος

struck, etc.

Imperat. wanting	*τύψειν*	*τύψων*
		like the Pres.
	τύψαι	*τύψᾱς*
		τύψᾱσα
τύψον strike		*τύψαν*
		Gen.
τυψάτω		*τύψαντος*
τύψατον		
τυψάτων		
τύψατε		
τυψάτωσαν or *τυψάντων*		
τύπε	*τυπεῖν*	*τυπών, οῦσα, όν*
like the Present.		G. *όντος*

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PAS-

		Indicative.	*Subjunct.*	*Optat.*
Present.	S.	τύπτομαι	τύπτωμαι	τυπτοίμην
		τύπτῃ or ει (see below,	τύπτῃ	τύπτοιο
		τύπτεται note III. 3)	τύπτηται	τύπτοιτο
	D.	τυπτόμεθον	τυπτώμεθον	τυπτοίμεθον
		τύπτεσθον	τύπτησθον	τύπτοισθον
		τύπτεσθον	τύπτησθον	τυπτοίσθην
	P.	τυπτόμεθα	τυπτώμεθα	τυπτοίμεθα
		τύπτεσθε	τύπτησθε	τύπτοισθε
		τύπτονται	τύπτωνται	τύπτοιντο

Imperfect.	S. ἐτυπτόμην	D. ἐτυπτόμεθον	P. ἐτυπτόμεθα	
	ἐτύπτου	ἐτύπτεσθον	ἐτύπτεσθε	
	ἐτύπτετο	ἐτυπτέσθην	ἐτύπτοντο	

Perfect.	S. τέτυμμαι	See note to the Table on p. 178.
	τέτυψαι	
	τέτυπται	
	D. τετύμμεθον	
	τέτυφθον	
	τέτυφθον	
	P. τετύμμεθα	
	τέτυφθε	
	3 pers. wanting; for it τετυμμένοι (αι) εἰσίν	

Plupf.	S. ἐτετύμμην	D. ἐτετύμμεθον	P. ἐτετύμμεθα
	ἐτέτυψο	ἐτέτυφθον	ἐτέτυφθε
	ἐτέτυπτο	ἐτετύφθην	3 pers. wanting; for it τε-

Fut. 1.	τυφθήσομαι	Subjunct. wanting.	τυφθησοίμην
	τυφθήσῃ or ει, etc. like the Present.		τυφθησοιο etc. like the Pres.

Aor. 1.	S. ἐτύφθην	τυφθῶ	τυφθείην
	ἐτύφθης	τυφθῇς	τυφθείης
	ἐτύφθη	τυφθῇ	τυφθείη
	D. —	—	—
	ἐτύφθητον	τυφθῆτον	τυφθείητον
	ἐτυφθήτην	τυφθῆτον	τυφθειήτην
	P. ἐτύφθημεν	τυφθῶμεν	τυφθείημεν τυφθεῖμεν
	ἐτύφθητε	τυφθῆτε	τυφθείητε τυφθεῖτε
	ἐτύφθησαν	τυφθῶσι(ν)	τυφθείησαν τυφθεῖεν*

Fut. 2.	τυπήσομαι	through all the moods
Aor. 2.	ἐτύπην	through all the moods
Fut. 3.	τετύψομαι	through all the moods

* The syncopated form is more commonly used in the 1 and 2 person; in the

SIVE. *To be struck.*

Imperative.	*Infinitive.*	*Participles.*
τύπτου τυπτέσθω τύπτεσθον τυπτέσθων τύπτεσθε τυπτέσθωσαν or τυπτέσθων	τύπτεσθαι	τυπτόμενος, η, ον

τέτυψο τετύφθω τέτυφθον τετύφθων τέτυφθε τετύφθωσαν or τετύφθων	τετύφθαι	τετυμμένος, η, ον

τυμμένοι (αι) ἦσαν

Imperat. wanting	τυφθήσεσθαι	τυφθησόμενος, η, ον
τύφθητι τυφθήτω τύφθητον τυφθήτων τύφθητε τυφθήτωσαν	τυφθῆναι	τυφθείς τυφθεῖσα τυφθέν Gen. τυφθέντος

like Fut. 1.

like Aor. 1.

like Fut. 1.

3 pers. almost always.

MID-

To strike

Present and Imperfect, Perfect and Pluperfect,

		Indicative.	*Subjunct.*	*Optat.*
Fut. 1.		τύψομαι like the Pres. Pass.	wanting	τυψοίμην like the Pres. Pass.
Aor. 1.	S.	ἐτυψάμην	τύψωμαι	τυψαίμην
		ἐτύψω	τύψῃ	τύψαιο
		ἐτύψατο	τύψηται	τύψαιτο
	D.	ἐτυψάμεθον	τυψώμεθον	τυψαίμεθον
		ἐτύψασθον	τύψησθον	τύψαισθον
		ἐτυψάσθην	τύψησθον	τυψαίσθην
	P.	ἐτυψάμεθα	τυψώμεθα	τυψαίμεθα
		ἐτύψασθε	τύψησθε	τύψαισθε
		ἐτύψαντο	τύψωνται	τύψαιντο
Aor. 2.		ἐτυπόμην like the Imperf. Pass.	τύπωμαι	τυποίμην these two moods as in the Pres. Pass.

Verbal Adjectives (§ 102)

DLE.

*one's self.**

are the same as in the Passive.

Imperative.	*Infinit.*	*Particip.*
wanting	*τύψεσθαι*	*τυψόμενος, η, ον*
	τύψασθαι	*τυψάμενος, η, ον*
τύψαι		
τυψάσθω		
τύψασθον		
τυψάσθων		
τύψασθε		
τυψάσθωσαν or *τυψάσθων*		
τυποῦ	*τυπέσθαι*	*τυπόμενος, η, ον*
τυπέσθω		
τύπεσθον		
τυπέσθων		
τύπεσθε		
τυπέσθωσαν or *τυπέσθων*		

τυπτός, τυπτέος.

* See Herodot. ii. 40. extr.

Examples of other *Barytone Verbs*, as they are actually in use.

παιδεύω bring up (a child). Middle, *cause to bring up.*

ACTIVE.

Pres. *Ind.*	*Subj.*	*Opt.*	*Imp.*
παιδεύω	παιδεύω	παιδεύοιμι	παίδευε
παιδεύεις	παιδεύῃς	παιδεύοις	παιδευέτω
παιδεύει	παιδεύῃ etc.	παιδεύοι etc.	etc.
etc.			

Inf.	*Part.*
παιδεύειν	παιδεύων
	παιδεύουσα
	παιδεῦον

Imperf.
ἐπαίδευον, ες, ε(ν), etc.

Perf. *Ind.*	*Subj.* πεπαιδεύκω	*Opt.* πεπαιδεύκοιμι
πεπαίδευκα,	*Imp.* not in use.	*Inf.* πεπαιδευκέναι
ας, ε(ν), etc.	*Part.* πεπαιδευκώς, νῖα, ός	

Pluperf.
ἐπεπαιδεύκειν, εις, ει, etc.

Fut.	*Opt.* παιδεύσοιμι	*Inf.* παιδεύσειν
παιδεύσω	*Part.* παιδεύσων	

Aorist.	*Subj.*	*Opt.*	*Imp.*
ἐπαίδευσα,	παιδεύσω	παιδεύσαιμι	παίδευσον
ας, ε(ν), etc.	ῃς, ῃ, etc.	παιδεύσαις*	παιδευσάτω, etc.
		παιδεύσαι, etc.	

Inf.	*Part.*
παιδεῦσαι	παιδεύσας
	παιδεύσασα
	παιδεῦσαν

* The three forms παιδεύσειας, ειε, ειαν, are of course understood here, as also in the following paradigms.

PASSIVE.

Pres. *Ind.*	*Subj.*	*Opt.*	*Imp.*
παιδεύομαι	παιδεύωμαι	παιδευοίμην	παιδεύου
παιδεύῃ or ει	παιδεύῃ	παιδεύοιο	παιδευέσθω,
παιδεύεται,	παιδεύηται, etc.	παιδεύοιτο, etc.	etc.
etc.	*Inf.* παιδεύεσθαι	*Part.* παιδευόμενος, η, ον	

Imperf.
ἐπαιδευόμην, ἐπαιδεύου, ἐπαιδεύετο, etc.

Perf. *Ind.*

πεπαίδευμαι	D. πεπαιδεύμεθον	P. πεπαιδεύμεθα
πεπαίδευσαι	πεπαίδευσθον	πεπαίδευσθε
πεπαίδευται	πεπαίδευσθον	πεπαίδευνται

Subj. and *Opt.* wanting. *Imp.* πεπαίδευσο
πεπαιδεύσθω, etc.
Inf. πεπαιδεῦσθαι *Part.* πεπαιδευμένος

Pluperf.

ἐπεπαιδεύμην	D. ἐπεπαιδεύμεθον	P. ἐπεπαιδεύμεθα
ἐπεπαίδευσο	ἐπεπαίδευσθον	ἐπεπαίδευσθε
ἐπεπαίδευτο	ἐπεπαιδεύσθην	ἐπεπαίδευντο

Fut. *Ind.* παιδευθήσομαι | *Opt.* παιδευθησοίμην *Inf.* παιδευθήσεσθαι *Part.* παιδευθησόμενος

Aor. *Ind.*	*Subj.*	*Opt.*	*Imp.*
ἐπαιδεύθην	παιδευθῶ	παιδευθείην	παιδεύθητι
	Inf. παιδευθῆναι	*Part.* παιδευθείς	

Fut. 3. *Ind.* πεπαιδεύσομαι | *Opt.* πεπαιδευσοίμην *Inf.* πεπαιδεύσεσθαι *Part.* πεπαιδευσόμενος

MIDDLE.

Fut. *Ind.* παιδεύσομαι | *Opt.* παιδευσοίμην *Inf.* παιδεύσεσθαι *Part.* παιδευσόμενος

Aor. *Ind.*	*Subj.*	*Opt.*	*Imp.*
ἐπαιδευσάμην,	παιδεύσωμαι	παιδευσαίμην	παίδευσαι
σω, σατο, etc.	η, ηται, etc.	αιο, αιτο, etc.	παιδευσάσθω, etc.
	Inf. παιδεύσασθαι	*Part.* παιδευσάμενος	

Verbal Adjectives: παιδευτέος, παιδευτός.

σείω shake; Mid. *move myself violently.*

ACTIVE.

Pres. *σείω* *Subj.* *σείω* *Opt.* *σείοιμι, σείοις, σείοι,* etc.
Imp. *σεῖε, σειέτω,* etc. *Inf.* *σείειν*
Part. *σείων, σείουσα, σεῖον*

Impf. *ἔσειον* Pf. *σέσεικα* Plupf. *ἐσεσείκειν* Fut. *σείσω*

Aor. *ἔσεισα* *Subj.* *σείσω* *Opt.* *σείσαιμι, σείσαις, σείσαι,* etc.
Imper. *σεῖσον, άτω,* etc. *Inf.* *σεῖσαι*
Part. *σείσας, σείσασα, σεῖσαν*

PASSIVE.

Pres. *σείομαι* Imperf. *ἐσειόμην*

Perf. *σέσεισμαι* D. *σεσείσμεθον* P. *σεσείσμεθα*
σέσεισαι *σέσεισθον* *σέσεισθε*
σέσεισται *σέσεισθον* 3 pers. wanting.
Subj. and *Opt.* wanting. *Imp.* *σέσεισο, σεσείσθω,* etc.
Inf. *σεσεῖσθαι* *Part.* *σεσεισμένος*

Plupf. *ἐσεσείσμην* D. *ἐσεσείσμεθον* P. *ἐσεσείσμεθα*
ἐσέσεισο *ἐσέσεισθον* *ἐσέσεισθε*
ἐσέσειστο *ἐσεσείσθην* 3 pers. wanting.

Fut. *σεισθήσομαι* Aor. *ἐσείσθην* Fut. 3 *σεσείσομαι*

MIDDLE.

Fut. *σείσομαι* Aor. *ἐσεισάμην* (Imperat. *σεῖσαι*)

Verbal Adjectives: *σειστέος, σειστός.*

λείπω leave; Mid. poetical, *remain behind.*

ACTIVE.

Pres. *λείπω* *Subj.* *λείπω* *Opt.* *λείποιμι, λείποις, λείποι,* etc.
Imp. *λεῖπε* *Inf.* *λείπειν* *Part.* *λείπων*

Imperf. *ἔλειπον*

Perf. (2) *λέλοιπα* Plupf. *ἐλελοίπειν*

Fut. *λείψω*

Aor. (2) *ἔλιπον* *Subj.* *λίπω* *Opt.* *λίποιμι* *Imp.* *λίπε*
Inf. *λιπεῖν* *Part.* *λιπών, οῦσα, όν*

PASSIVE.

Pres. *λείπομαι* Imperf. *ἐλειπόμην*

Perf. *λέλειμμαι* *Subj.* and *Opt.* wanting.
λέλειψαι *Imp.* *λέλειψο, λελείφθω,* etc.
λέλειπται, etc. *Inf.* *λελεῖφθαι* *Part.* *λελειμμένος*

Plupf. *ἐλελείμμην, ψο, πτο,* etc.

Fut. *λειφθήσομαι* Aor. *ἐλείφθην*

Fut. 3 *λελείψομαι*

MIDDLE.

Fut. λείψομαι
Aor. (2) ἐλιπόμην *Subj.* λίπωμαι *Opt.* λιποίμην
Imp. λιποῦ, etc. Plur. λίπεσθε, etc.
Inf. λιπέσθαι *Part.* λιπόμενος
Verbal Adj. λειπτέος, λειπτός.

γράφω *write*; Mid. *write for myself, sue at law.*

ACTIVE.

Pres. γράφω Imperf. ἔγραφον
Perf. γέγραφα Plupf. ἐγεγράφειν
Fut. γράψω
Aor. ἔγραψα *Subj.* γράψω *Opt.* γράψαιμι, γράψαις, γράψαι, etc.
Imp. γράψον, άτω, etc. *Inf.* γράψαι *Part.* γράψας

PASSIVE.

Pres. γράφομαι Impf. ἐγραφόμην
Perf. γέγραμμαι, γέγραψαι, γέγραπται, etc.
Plupf. ἐγεγράμμην, ψο, πτο, etc.
Fut. 1 and Aor. 1 (ἐγράφθην) are rare.
Fut. 2 γραφήσομαι Aor. 2 ἐγράφην
Fut. 3 γεγράψομαι

MIDDLE.

Fut. γράψομαι Aor. ἐγραψάμην (Imperat. γράψαι)
Verbal Adjectives: γραπτέος, γραπτός.

ἄρχω *lead on, rule*; Mid. *begin.*

ACTIVE.

Pres. ἄρχω Imperf. ἦρχον
Perf. (ἦρχα) and Plupf. scarcely occur.
Fut. ἄρξω
Aor. ἦρξα *Subj.* ἄρξω *Opt.* ἄρξαιμι, ἄρξαις, ἄρξαι, etc.
Imp. ἄρξον, ἀρξάτω, etc.
Inf. ἄρξαι *Part.* ἄρξας

PASSIVE.

Pres. ἄρχομαι Imperf. ἠρχόμην
Perf. ἦρχμαι D. ἤρχμεθον P. ἤρχμεθα
ἦρξαι ἤρχθον ἦρχθε
ἦρκται ἤρχθον 3 pers. wanting.
Subj. and *Opt.* wanting. *Imp.* ἦρξο, ἤρχθω, etc.
Inf. ἦρχθαι *Part.* ἠρχμένος
Pluperf. ἤρχμην D. ἤρχμεθον P. ἤρχμεθα
ἦρξο ἤρχθον ἦρχθε
ἦρκτο ἤρχθην 3 pers. wanting.
Fut. ἀρχθήσομαι
Aor. ἤρχθην *Subj.* ἀρχθῶ *Opt.* ἀρχθείην *Imp.* ἄρχθητι
Inf. ἀρχθῆναι *Part.* ἀρχθείς
Fut. 3 wanting, see § 99. n. 2.

MIDDLE.

Fut. ἄρξομαι
Aor. ἠρξάμην *Subj.* ἄρξωμαι *Opt* ἀρξαίμην *Imp.* ἄρξαι, άσθω, etc.
Inf. ἄρξασθαι *Part.* ἀρξάμενος

Verbal Adj. (in the sense of both Act. and Mid.)
ἀρκτέος, ἀρκτός.

σκευάζω prepare.

ACTIVE.

Pres. σκευάζω Imperf. ἐσκεύαζον
Perf. ἐσκεύακα *Subj.* ἐσκευάκω *Opt.* ἐσκευάκοιμι *Imp.* not in use.
Inf. ἐσκευακέναι *Part.* ἐσκευακώς
Pluperf. ἐσκευάκειν
Fut. σκευάσω
Aor. ἐσκεύασα *Subj.* σκευάσω *Opt.* σκευάσαιμι, αις, σκευάσαι, etc.
Imp. σκεύασον
Inf. σκευάσαι *Part.* σκευάσας

PASSIVE.

Pres. σκευάζομαι Imperf. ἐσκευαζόμην
Perf. ἐσκευάσμαι D. ἐσκευάσμεθον P. ἐσκευάσμεθα
ἐσκεύασαι ἐσκεύασθον ἐσκεύασθε
ἐσκεύασται ἐσκεύασθον 3 pers. wanting.
Subj. and *Opt.* wanting. *Imp.* ἐσκεύασο, ἐσκευάσθω, etc.
Inf. ἐσκευάσθαι *Part.* ἐσκευασμένος
Pluperf. ἐσκευάσμην, ασο, αστο, etc.
Fut. σκευασθήσομαι
Aor. ἐσκευάσθην
Fut. 3 (ἐσκευάσομαι) does not occur.

MIDDLE.

Fut. σκευάσομαι
Aor. ἐσκευασάμην *Subj.* σκευάσωμαι *Opt.* σκευασαίμην
Imp. σκεύασαι, σκευασάσθω, etc.
Inf. σκευάσασθαι *Part.* σκευασάμενος

Verb. Adj. σκευαστέος, σκευαστός.

κομίζω *bring*; Mid. *receive*.

ACTIVE.

Pres. κομίζω Imperf. ἐκόμιζον
Perf. κεκόμικα Pluperf. ἐκεκομίκειν
Fut. κομίσω
Fut. Att.
κομιῶ D. — P. κομιοῦμεν
κομιεῖς κομιεῖτον κομιεῖτε
κομιεῖ κομιεῖτον κομιοῦσι(ν)
Opt. κομιοῖμι, οῖς, etc. *Inf.* κομιεῖν
Part. κομιῶν, οῦσα, οῦν G. οῦντος
Aor. ἐκόμισα *Subj.* κομίσω *Opt.* κομίσαιμι, κομίσαις, κομίσαι, etc.

PASSIVE.

Pres. κομίζομαι Imperf. ἐκομιζόμην
Perf. κεκόμισμαι (comp. ἐσκεύασμαι)
Subj. and *Opt.* wanting. *Imp.* κεκόμισο, ἴσθω, etc.
Inf. κεκομίσθαι *Part.* κεκομισμένος
Pluperf. ἐκεκομίσμην
Fut. κομισθήσομαι
Aor. ἐκομίσθην
Fut. 3 (κεκομίσομαι) does not occur.

MIDDLE.

Fut. κομίσομαι
Fut. Att.
κομιοῦμαι D. κομιούμεθον P. κομιούμεθα
κομιεῖ* κομιεῖσθον κομιεῖσθε
κομιεῖται κομιεῖσθον κομιοῦνται
Opt. κομιοίμην, κομιοῖο, etc.
Inf. κομιεῖσθαι *Part.* κομιούμενος
Aor. ἐκομισάμην *Subj.* κομίσωμαι *Opt.* κομισαίμην *Imp.* κόμισαι
Inf. κομίσασθαι *Part.* κομισάμενος
Verb. Adj. κομιστέος, κομιστός.

φυλάσσω *guard;* Mid. *guard myself.*

ACTIVE.

Pres. φυλάσσω Impf. ἐφύλασσον
φυλάττω ἐφύλαττον
Perf. πεφύλαχα Pluperf. ἐπεφυλάχειν
Fut. φυλάξω Aor. ἐφύλαξα

PASSIVE.

Pres. φυλάσσομαι Imperf. ἐφυλασσόμην
φυλάττομαι ἐφυλαττόμην
Perf. πεφύλαγμαι D. πεφυλάγμεθον P. πεφυλάγμεθα
πεφύλαξαι πεφύλαχθον πεφύλαχθε
πεφύλακται πεφύλαχθον 3 pers. wanting.
Subj. and *Opt.* wanting. *Imp.* πεφύλαξο, πεφυλάχθω, etc.
Inf. πεφυλάχθαι *Part.* πεφυλαγμένος
Pluperf. ἐπεφυλάγμην D. ἐπεφυλάγμεθον P. ἐπεφυλάγμεθα
ἐπεφύλαξο ἐπεφύλαχθον ἐπεφύλαχθε
ἐπεφύλακτο ἐπεφυλάχθην 3 pers. wanting.
Fut. φυλαχθήσομαι Aor. ἐφυλάχθην
Fut. 3 πεφυλάξομαι

MIDDLE.

Fut. φυλάξομαι Aor. ἐφυλαξάμην
Verb. Adj. φυλακτέος, φυλακτός.

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* See note III. 3. below.

ὀρύσσω dig.

ACTIVE.

Pres. *ὀρύσσω, ὀρύττω* Imperf. *ὤρυσσον, ὤρυττον*
Perf. *ὀρώρυχα* *Subj.* *ὀρωρύχω* *Opt.* *ὀρωρύχοιμι* *Imp.* not in use
Inf. *ὀρωρυχέναι* *Part.* *ὀρωρυχώς*

Plupf. *ὀρωρύχειν*
Fut. *ὀρύξω*
Aor. *ὤρυξα* *Subj.* *ὀρύξω* *Opt.* *ὀρύξαιμι, ὀρύξαις, ὀρύξαι,* etc.
Imp. *ὄρυξον* *Inf.* *ὀρύξαι* *Part.* *ὀρύξας.*

PASSIVE.

Pres. *ὀρύσσομαι* Impf. *ὠρυσσόμην*
ὀρύττομαι *ὠρυττόμην*
Perf. *ὀρώρυγμαι* *Subj.* and *Opt.* wanting. *Imp.* *ὀρώρυξο, ὀρωρύχθω,*
Inf. *ὀρωρύχθαι* *Part.* *ὀρωρυγμένος* [etc.

Plupf. *ὀρωρύγμην*
Fut. 1 *ὀρυχθήσομαι* Fut. 2. *ὀρυγήσομαι*
Aor. 1 *ὠρύχθην,* Aor. 2. *ὠρύγην,*
ὀρυχθῆναι, etc. *ὀρυγῆναι,* etc.
Fut. 3 wanting, see § 99. n. 2.

MIDDLE.

Fut. *ὀρύξομαι*
Aor. *ὠρυξάμην* *Subj.* *ὀρύξωμαι* *Opt.* *ὀρυξαίμην* *Imp.* *ὄρυξαι*
Inf. *ὀρύξασθαι* *Part.* *ὀρυξάμενος*

Verbal Adjectives: *ὀρυκτέος, ὀρυκτός.*

Example of Verbs λ μ ν ρ.

ἀγγέλλω I announce.

ACTIVE.

Pres. *Ind.* ἀγγέλλω	*Subj.* ἀγγέλλω *Opt.* ἀγγέλλοιμι *Imp.* ἄγγελλε *Inf.* ἀγγέλλειν *Part.* ἀγγέλλων
Imperfect ἤγγελλον	
Perf. *Ind.* ἤγγελκα	*Subj.* ἠγγέλκω *Opt.* ἠγγέλκοιμι *Imp.* not in use *Inf.* ἠγγελκέναι *Part.* ἠγγελκώς
Pluperfect ἠγγέλκειν	

Future (2) *Indic.*

ἀγγελῶ	D. —	P. ἀγγελοῦμεν
ἀγγελεῖς	ἀγγελεῖτον	ἀγγελεῖτε
ἀγγελεῖ	ἀγγελεῖτον	ἀγγελοῦσι (ν)

Optat.

S. ἀγγελοῖμι	D. —	P. ἀγγελοῖμεν
ἀγγελοῖς	ἀγγελοῖτον	ἀγγελοῖτε
ἀγγελοῖ	ἀγγελοίτην	ἀγγελοῖεν

or Attic

ἀγγελοίην, οίης, οίη· —, οίητον, οιήτην· οίημεν, οίητε, οίησαν

see below, note II. 3.

Inf. ἀγγελεῖν

Part. ἀγγελῶν, ἀγγελοῦσα, ἀγγελοῦν Gen. ἀγγελοῦντος

Aor. 1. *Ind.* ἤγγειλα	*Subj.* ἀγγείλω *Opt.* ἀγγείλαιμι *Imp.* ἄγγειλον ἀγγείλαις ἀγγείλαι, etc. *Inf.* ἀγγεῖλαι *Part.* ἀγγείλας
Aor. 2. *Ind.* ἤγγελον*	*Subj.* ἀγγέλω *Opt.* ἀγγέλοιμι *Imp.* ἄγγελε *Inf.* ἀγγελεῖν *Part.* ἀγγελών

* For the use of this tense in this particular verb, see the marg. note to § 101. n. 4.

PASSIVE.

I am announced.

Pres. *Ind.* ἀγγέλλομαι | *Subj.* ἀγγέλλωμαι *Opt.* ἀγγελλοίμην *Imp.* ἀγγέλλου
Inf. ἀγγέλλεσθαι *Part.* ἀγγελλόμενος

Imperfect
ἠγγελλόμην

Perf. *Ind.*

ἤγγελμαι	D. ἠγγέλμεθον	P. ἠγγέλμεθα
ἤγγελσαι	ἤγγελθον	ἤγγελθε
ἤγγελται	ἤγγελθον	3 pers. wanting

Subj. and *Opt.* wanting.
Imp. ἤγγελσο, ἠγγέλθω, etc.
Inf. ἠγγέλθαι *Part.* ἠγγελμένος

Pluperfect

ἠγγέλμην	D. ἠγγέλμεθον	P. ἠγγέλμεθα
ἤγγελσο	ἤγγελθον	ἤγγελθε
ἤγγελτο	ἠγγέλθην	3 pers. wanting

Fut. 1.
ἀγγελθήσομαι, etc.

Aor. 1. *Ind.* ἠγγέλθην | *Subj.* ἀγγελθῶ *Opt.* ἀγγελθείην *Imp.* ἀγγέλθητι
Inf. ἀγγελθῆναι *Part.* ἀγγελθείς

Fut. 2.
ἀγγελήσομαι, etc.

Aor 2. *Ind.* ἠγγέλην | *Subj.* ἀγγελῶ *Opt.* ἀγγελείην *Imp.* ἀγγέληθι
Inf. ἀγγελῆναι *Part.* ἀγγελείς

Fut. 3 wanting, see § 99. n. 2.

MIDDLE.

I announce myself, i. e. *promise for myself.*

Future *Indic.*

ἀγγελοῦμαι	D. ἀγγελούμεθον	P. ἀγγελούμεθα
ἀγγελῇ or εἶ	ἀγγελεῖσθον	ἀγγελεῖσθε
ἀγγελεῖται	ἀγγελεῖσθον	ἀγγελοῦνται

Optat.

S. ἀγγελοίμην	D. ἀγγελοίμεθον	P. ἀγγελοίμεθα
ἀγγελοῖο	ἀγγελοῖσθον	ἀγγελοῖσθε
ἀγγελοῖτο	ἀγγελοίσθην	ἀγγελοῖντο

Inf. ἀγγελεῖσθαι *Part.* ἀγγελούμενος, η, ον

Aor. 1. *Ind.* ἠγγειλάμην	*Subj.* ἀγγείλωμαι	*Opt.* ἀγγειλαίμην, ἀγγείλαιο, etc.
		Imp. ἄγγειλαι, άτω, etc.
	Inf. ἀγγείλασθαι	*Part.* ἀγγειλάμενος

Aor. 2. *Ind.* ἠγγελόμην	*Subj.* ἀγγέλωμαι	*Opt.* ἀγγελοίμην, έλοιο, etc.
	Imp. ἄγγελοῦ	*Inf.* ἀγγελέσθαι *Part.* ἀγγελόμενος.

Verbal Adjectives: ἀγγελτέος, ἀγγελτός.

An alphabetic Catalogue of the Barytone Verbs, partly for exercise, and partly with the specification of the particular usage under each, is contained in Appendix D.

NOTES ON ALL THE PARADIGMS.

I. *Accent.*

1. As the foundation for all rules respecting the *tone* in verbs, it is to be assumed, that the tone is regularly thrown as far back as possible. Consequently, in forms of *two* syllables, it is always on the first,

τύπτω, τύπτε, λείπω, λεῖπε,

and in those of *three* or *more* syllables, on the *antepenult*, when the nature of the final syllable permits,

τύπτομεν, τύπτουσι, τετύφᾱσι, τύπτομαι
ἔτυπτε, ἔτυψα, ἐπαίδευον, ἐφύλαξα,

and the Imperatives

φύλαττε, φύλαξον, φύλαξαι.

On the other hand we find *παιδεύω, φυλάττειν*, etc. on account of the long final syllable.—Hence, forms of two syllables in *composition* throw back the tone upon the preposition, whenever the final syllable permits it, e. g.

φέρε, λεῖπε—πρόσφερε, ἀπόλειπε.

2. When an accented *augment* falls away, the accent always passes in simple verbs to the next syllable of the verb; e. g. *ἔβαλε, ἔφευγε—βάλε, φεῦγε;* in compound verbs, it passes to the preposition; e. g. *ἐνέβαλε, προσέβη—ἔμβαλε, πρόσβη.* Here it is to be noted, that in the first case those monosyllabic forms whose vowel is long, always take the tone as circumflex; e. g. *ἔβη—βῆ.*

3. *Apparent* exceptions to the above fundamental rule, are the instances where a *contraction* lies at the basis; consequently, besides the contract verbs which are hereafter to be exhibited, we must here reckon the following portions of the ordinary conjugation.

1) The Fut. 2 and Attic Fut. of every kind, § 95. 7—11.

2) The *Subjunct.* Aor. Pass. *τυφθῶ, τυπῶ.**

3) The temporal augment in trisyllabic compounds; e. g. *ἀνάπτω, ἀνῆπτον*, § 84. n. 4.

4. *Real* exceptions are the following:

1) The *Aor.* 2, in order to distinguish it from the Present (§ 96. n. 3. marg. note), takes the tone upon the *ending*, in the following forms:

a. In the Inf. and Part. Act. and Inf. Mid. always; e. g.

τυπεῖν·† τυπών, οῦσα, όν· τυπέσθαι.

b. In the Sing. of the Imperat. Aor. 2 Mid. commonly; e. g. *γενοῦ, λαθοῦ*; but Plur. *γένεσθε, λάθεσθε.*

c. In the Sing. of the Imperat. Aor. 2 Act. only in the following: *εἰπέ, ἐλθέ, εὑρέ*, and in the more accurate Attic pronunciation also *λαβέ, ἰδέ.*

The compound Imperatives follow the general rule, e. g. *ἐπιλάθου, ἄπελθε, εἴσιδε.*

2) The *Inf.* and *Part.* of the *Perfect Passive* are distinguished from all the rest of the Passive form in respect to the tone, which they always have upon the *penult*:

τετύφθαι, πεποιῆσθαι
τετυμμένος, πεποιημένος.

* These Subjunctives, as well as the corresponding ones in Verbs in *μι*, are real contractions; inasmuch as the *η* of the Indicative passed over in the Subjunctive into the Ionic *έω, έῃς*, etc. and then this was contracted into *ῶ, ῇς* etc. See below note V. 14, compared with § 107. n. III. 2.

† The Inf. Aor. 2 Act. might be reckoned among the apparent exceptions under 3 above; because the Ionics formed this also, like the Fut. 2, in *έειν*, e g. *λαβέειν* for *λαβεῖν*. But here the process is unquestionably reversed. The *tone* was thrown upon *εῖν* for the same reason as upon *ών* and *έσθαι*; and the Ionics, in their fondness for vowels, caused this accent to pass over into the prolonged double sound; see the marg. note to § 28. n. 3. § 105. n. 10.

3) All *Infinitives* in *ναι*, except the dialect-form in *μεναι*, (note V. 9), have the tone upon the *penult*; e. g, *τετυφέναι, τυφθῆναι, τυπῆναι.* See also the Infinitives of Verbs in *μι*.

4) The *Inf. Aor.* 1 *Act.* in *αι*, and the 3 pers. *Opt. Act.* in *οι* and *αι*, always have the tone on the *penult*, even when they are polysyllables; e. g.

Inf. *φυλάξαι, παιδεῦσαι*
3. Opt. *φυλάττοι, φυλάξαι, παιδεύσαι.**

5) All *Participles* in *ως* and *εις* have the acute upon the final syllable; as *τετυφώς, τυφθείς, τυπείς.* So in Verbs in *μι* the participles in *εις, ας, ους, υς.*

6) When the *masculine* of a participle has the tone on a particular syllable, the other genders retain it on the same, without further regard to the nature of the syllables; thus *φυλάττων, φυλάττουσα, φυλάττον· τιμήσων, τιμήσουσα, τιμῆσον· τετυφώς, τετυφυῖα, τετυφός.*

7) In compound verbs the accent can never go further back than the augment. The few examples therefore, in which only one short syllable follows the augment, retain even in composition their accent on the augment; e. g. *ἀνέσχον, ἀνέσταν.* But if the augment is dropped, the case falls under note 2 above, as *πρόσβη.*

II. *Ionic and Attic Peculiarities.*

1. The Ionics have in the Imperfect and both Aorists an

Iterative form in *-σκον*, Pass. *-σκόμην*,

which is used to denote a *repeated* action. These forms are found only in the Indicative, have usually no augment, and are to be made after the model of *τύπτω*, e. g.

τύπτεσκον, τυπτεσκόμην, from *ἔτυπτον, όμην*
τύψασκον, τυψασκόμην, from *ἔτυψα, άμην*
τύπεσκον, τυπεσκόμην, from *ἔτυπον, όμην.*

See also the notes to the contract verbs and verbs in *μι*.—There are some remarkable epic forms of this kind, which unite the *α* of the Aor. 1, with the characteristic of the Present and Imperfect: *ῥίπτασκον, κρύπτασκε, ῥοίζασκεν, ἀνασσείασκε* Hymn. Apoll. 403. See on these words and on this whole subject, the *Ausf. Sprachl.* § 94. 4 and notes.

2. The *Pluperfect* 1 *and* 2 *Active* in *ειν*, is formed by the Ionics in the 1 pers. in *εα*, and in the 3 pers. in *εε* or *εεν*, as *ἐτετύφεα, ἐτετύφεε* or *-εεν.* From this there is an Attic contracted form, of which the *first* person is in *η* from *εα*, e. g.

* By this accentuation, and from the circumstance that the 3 pers. Opt. never takes the circumflex upon the penult (§ 11. n. 3), are distinguished the three similar forms of the Aor. 1; e. g.

Infin. Act.	3 Opt. Act.	Imperat. Mid.
παιδεῦσαι	*παιδεύσαι*	*παίδευσαι*

But since the number of syllables, or the nature of the penult, rarely permits this triple mode of accentuation, it is generally the case, that at most only two of these forms are distinguished; and in such verbs as *τύπτω*, all the three are alike. See e. g. in *σείω, κομίζω, γράφω.*

ἐπεπόνθη for *ἐπεπόνθειν*,

and was the usual form among the earlier Attics. But the *second* person in *ης* from *εας*, and the *third* in *ειν* (before a vowel) from *εεν*,—as *πεποίθειν* for *ἐπεποίθει* Aristoph. Nub. 1347. *ἐστήκειν* Il. *ψ*, 691 (comp. 3 Impf. *ἥσκειν* below in § 105. n. 3),—were perhaps less usual even among the Attics. Hitherto at least all the examples which have been brought forward of these forms, as well as of a third person in *η* instead of *ει*, (except from the Plupf. *ᾔδειν*, see in *οἶδα* § 109. III. 2,) rest only on the authority of some single passages, and the somewhat indefinite assertions of the ancient Grammarians. See the *Ausf. Sprachl.* § 97. n. 14 sq.

3. Instead of the *Opt. Act.* in *οιμι*, there was a secondary form in *οίην*, *οίης*, *οίη*, Pl. *οίημεν*, *οίητε*, *οίησαν*, which is called the Attic form. It is found for the most part only in contract verbs (§ 105), and consequently in the circumflexed Future; e. g. *ἑροίη* for *ἑροῖ* from Fut. *ἑρῶ*, Xen. Cyrop. 3. 1. 11. *φανοίην* Soph. Aj. 313. Besides these instances, it occurs in barytones only in the Perfect; e. g. *πεφευγοίην*, *ἐληλυθοίην*.*

4. Instead of *Opt. Aor.* 1 *Act.* in *αιμι*, there was an Æolic form in *ειa*, as *τύψεια*, *ειας*, *ειεν*, etc. of which the *three* endings exhibited above in the paradigm of *τύπτω*, viz.

Sing. 2 *τύψειας* 3 *τύψειε* (*ν*), for *-αις*, *-αι*
Plur. 3 *τύψειαν* for *-αιεν*,

were far more usual than the regular forms.

5. The form of the 3 Plur. of the *Imperative* in *-ντων*, Pass. *-σθων*, is called Attic, because it was, among the Attics, the most usual form; although it is found in the other dialects. In the Active, this form is always like the Genitive Plur. of the Participle of the same tense, except in the Perfect; e. g. Perf. *πεποιθέτωσαν* or *πεποιθόντων*—Part. *πεποιθότων*.

III. *Second Person Sing. Passive.*

1. The original ending of the *second person Sing.* of the *Passive*, *σαι* and *σο* (§ 87. 3), has been retained only in the Perfect and Plupf. of the ordinary conjugation, and in Verbs in *μι* (§ 106. n. 2). The less cultivated dialects perhaps continued to say in the 2 pers. *τύπτεσαι*, *ἐτύπτεσο*, Imperat. *τύπτεσο*, Aor. 1 Mid. *ἐτύψασο*, — Subj. *τύπτησαι*.†

2. The Ionics dropped the *σ* from this old ending, and formed *εαι*, *ηαι*, *εο*, *αο*. The common language contracted these endings again into *ῃ*, *ου*, *ῳ*; e. g.

	Ion.	Comm.		Ion.	Comm.
2 Pres. Ind.	*τύπτεαι*	*τύπτῃ*.	Imperat.	*τύπτεο*	*τύπτου*
— Subj.	*τύπτηαι*	*τύπτῃ*.	2 Impf.	*ἐτύπτεο*	*ἐτύπτου*

2 pers. Aor. 1 Mid. Ion. *ἐτύψαο*, Comm. *ἐτύψω*.

* Except in the above examples, this form occurs only in the anomalous Aorist *ἔσχον* from *ἔχω*, which in the Opt. always has *σχοίην*.

† The 2 pers. Present Pass. of the contracted verbs seems most frequently to have occurred in this form in the later common language; e. g. in the New Test. Rom. 2: 17, 23, *καυχᾶσαι* for *καυχάεσαι*, Comm. *καυχᾷ* contr. from *καυχάῃ*; see *τιμάω* § 105.

In the same manner in the Optative, instead of *οισο* is formed *οιο*, which remained as the common form, because it cannot be contracted.—In the Perf. and Plupf. on the contrary, the *σ* is never dropped; except in *ἔσσυο*, for which see the Anom. *σεύω*.

3. The Attics had the further peculiarity, that instead of *ῃ* contr. from *εαι*, they wrote *ει*. This form, which is every where subjoined in the paradigms, was the usual one in the genuine Attic writers, the tragedians excepted; and also in the common language. In the verbs *βούλομαι*, *οἴομαι*, and Fut. *ὄψομαι* (see the Anom. *ὁράω*), this form of the 2 pers. became the only usual one, viz.

βούλει, οἴει, ὄψει,

so that *βούλῃ* and *οἴῃ* can be only Subjunctive.—This form in *ει* is also very common in the *Attic* or *circumflexed Future*, (e. g. *ὀλεῖ, βαδιεῖ,*) in accordance doubtless with a usage no less general.

4. The Dorics and Ionics, instead of *εο* or *ου*, have here *ευ*, as *ἐτύπτευ*, Imperat. *τύπτευ*, see § 28. n. 5. The epic writers could in the Imperative prolong the *ε* into *ει*, which however rarely occurs; e. g. *ἔρειο* for *ἔρεο* from *ἔρομαι*, Il. *λ*, 611.

IV. *Ionic Form of the* 3 *pers. Plur. Pass. in αται, ατο.*

1. In the 3 *Plur. Pass.* of the *Indic.* and *Opt.* but never in the Subjunctive, the Ionics changed the *ν* into *α*, and wrote, e. g.

Opt. *τυπτοίατο* for *τύπτοιντο*
Perf. *πεπαιδεύαται* for *πεπαίδευνται*
— *κεκλίαται* for *κέκλινται.*

This is sometimes imitated by the Attic poets, for the sake of the metre. See also below under verbs in *έω* and *άω*, § 105. n. 9.

2. The ending *οντο* is sometimes treated by the Ionics in the same manner, but with a change of the *ο* into *ε*; e. g.

ἐβουλέατο for *ἐβούλοντο.*

On the other hand, the ending *ονται* (*τύπτονται, τύψονται*, etc.) and the ending *ωνται* of the Subjunctive, are never changed.

3. By the help of this Ionic ending, the 3 Plur. *Perf.* and *Plupf. Pass.* can be formed, when the characteristic of the verb is a *consonant;* and this is done sometimes even by Attic prose writers, as Thucydides, Plato, etc. (§ 98. 2 and n. 2.) E. g.

τετύφαται for — *φνται*
ἐτετάχατο for — *χντο*
ἐστάλαται for — *λνται*

from *τύπτω, τάττω, στέλλω*, etc.—In *ἀπίκαται*, Ion. for *ἀφίκαται* (see the Anom. *ἱκνέομαι*), instead of *χ*, the characteristic of the verb remains unchanged.

4. Instead of the *σ* which has been dropped before *νται, ντο*, the *lingual* letters in this case reappear, e. g. from *πείθω, πέπεισμαι*,

3 Pl. *πεπείθαται* for *πέπεινται*,

and from *ἐρείδω, ἐρήρεισμαι*,

ἐρηρέδαται Hom. for *ἐρήρεινται*,

where the diphthong is shortened because of the Attic reduplication, (§ 85. 2). So with a restoration of the δ which is contained in ζ (§ 92. 8),

ἐσκευάδαται, κεχωρίδαται, from *σκευάζω, χωρίζω*.

5. In the editions of Homer we find some other verbs formed in the manner last mentioned, which have neither δ nor ζ in the Present. Of these the form *ἐῤῥάδαται*, from *ῥαίνω, ἔῤῥασμαι*, (§ 101. n. 8. *b*,) can be derived from a subordinate form *ΡΑΖΩ*, from which also *ῥάσσατε* occurs in Homer. The others however are too uncertain for any grammatical use.*

V. *Miscellaneous.*

1. Some of the less cultivated dialects, especially the Alexandrine (§ 1. n. 12) gave to the 3 *pers. Plur.* in all the historical tenses and in the Opt. the ending *σαν*; hence especially in the Greek version of the Old Testament the frequent forms *ἐφαίνοσαν, ἐφύγοσαν, λείποισαν*, for *ἔφαινον, ἔφυγον, λείποιεν*, etc.

2. The Dorics and poets, on the other hand, have in some instances, instead of the flexible ending of the third person *σαν*, a syncopated form in *ν* with a short vowel. This takes place in barytone verbs only in the Aorists Passive:

3 Pl. *ἔτυφθεν, ἔτυπεν*, for *-ησαν*.

Other instances belong to the conjugation of verbs in *μι*.—This syncope is never into *-ην*; as to the Homeric *μιάνθην*, see the Anom. *μιαίνω*.

3. The dialects mentioned above in 1, by a still greater anomaly, gave to the 3 *pers. Plur. Perfect*, instead of *ᾶσι*, the (historical) ending *αν*; hence in the New Testament *ἔγνωκαν, εἰρήκαν*, Batrachom. 182 *ἔοργαν*.—For the confounding of forms in the 3 *pers. Dual* of the historical tenses, e. g. Il. *κ*, 364 *διώκετον* instead of *-την*, see in § 87. n. 5. *a*.

4. The 3 Plur. of the primary tenses, instead of *σιν* or *σι*, has in the Doric dialect commonly *ντι*, as we have already remarked above in § 87. n. 3, where we have also explained the long vowel before the *σ*; thus

τύπτοντι, τετύφαντι, for *τύπτουσι, τετύφᾶσιν*
Subj. *τύπτωντι* for *τύπτωσιν*
Fut. 2 *μενέοντι, μενεῖντι*, for (*μενέουσι*) *μενοῦσιν*.

This form does not take the moveable *ν*.—Another Doric form is

τύπτοισι for *τύπτουσι*.

5. Further, in the participial endings *ουσα* and *ᾶς, ᾶσα*, the long sound arises from the dropping of *ν* or *ντ*, which is found in the Gen. of the masculine. Instead of these long sounds, the Dorics employ always *οι* and *αι*, e. g.

τύπτοισα for *τύπτουσα*
Aor. 2 *λαβοῖσα*† for *λαβοῦσα*
τύψαις, τύψαισα, for *τύψας, ασα*.

* Il. *ρ*, 637 *ἀκηχέδαται* from *ἀκήχεμαι* (see Anom. *ἀκαχίζω*), and Od. *η*, 86 *ἐληλάδατο* from *ἐλάω, ἐλήλαμαι*; both with various readings of sufficient authority to excite suspicion. See *Ausf. Sprachl.* § 98. n. 13.

† Not *λαβεῦσα*, because there is here no contraction; see § 105. n. 13. marg. note.

6. The epic poets sometimes lengthen the accented *o* in the oblique cases of the *Part. Perf. Act.* e. g. *τετριγῶτας* for *-ότας*.—For the Doric *Part. Perf.* in *ων, ουσα,* see § 111. n. 1.

7. The Dorics introduced their long *α* into the endings *ἐτυπτόμαν, ἐτετίμμαν, τυπτοίμαν,* etc. for *-μην* ; and also into the ending of the *Aor. Pass.* e. g. *ἐτύπαν* Theocr. 4, 53. This last however occurs seldom and only in the later Doric.

8. The 1 *Plur. Act.* in *μεν* is made by the Dorics in *μες,* as *τύπτομες, ἐτύψαμες* ; and in the 1 *Plur.* and *Dual Pass.* in *μεθα, μεθον,* the Dorics and poets insert *σ,*

τυπτόμεσθα, τυπτόμεσθον.

9. The *Infinitives* in *ειν* and *ναι* had, in the ancient language and in the dialects, forms in *μεναι* and *μεν* ; thus

τυπτέμεναι, τυπτέμεν — for *τύπτειν*
τετυφέμεναι, τετυφέμεν — for *τετυφέναι*
τυπήμεναι, τυπῆμεν — for *τυπῆναι.*

Sometimes there was also a syncope of a preceding vowel, as *ἔδμεναι* for *ἐδέμεναι* from *ἔδειν* ; see the Anom. *ἐσθίω.*—See also below under contract verbs and verbs in *μι.*

10. The Dorics, in particular, form the Infinitive in *εν* or *ην* instead of *ειν,* without either drawing back or changing the acute accent; e. g. *μερίσδεν, εὕδεν, ἀείδεν,* for *μερίζειν, εὕδειν, ἀείδειν,* Aor. 2 *ἀγαγέν* for *ἀγαγεῖν* —*χαίρην* for *χαίρειν,* not *χαίρην.*

11. It is under the same analogy, that we find among the Dorics the *second* person of the *Present Act.* sometimes formed in *ες* instead of *εις,* without change of accent ; e. g. *ἀμέλγες* for *ἀμέλγεις,* Theocritus.

12. The old language had in the *second* person of the *Active* form, instead of *ς,* the

ending *σθα*

which in Homer and other poets is often appended in the Subjunctive, and sometimes in the Optative ; e. g. *ἐθέλῃσθα* for *ἐθέλῃς, κλαίοισθα* for *κλαίοις.* In the common language, however, this has been preserved only in some anomalous verbs ; see below in §§ 108, 109, *εἰμί, εἶμι, φημί,* and *οἶδα.*

13. In the earliest language, the three endings which are now regarded as peculiarities of the conjugation in *μι,* viz. 1 Sing. *μι,* 3 Sing. *σι,* Imperat. *θι,* probably belonged to the verb in general. Hence the *Imperative* in *θι,* not only in the Aor. Pass. but also in the syncopated Perfects (§ 110). The *first* person in *μι* has been preserved in the ordinary conjugation only in the Optative ; but the earliest epic writers had it also in the *Subjunctive ;* e. g.

ἵκωμι, ἀγάγωμι, for *ἵκω, ἀγάγω.*

Finally, the *third* person Singular in *σι* or *σιν* is also in the epic language very common in the *Subjunctive ;* e. g.

τύπτῃσιν, ἔχῃσι, for *τύπτῃ, ἔχῃ.*

For the 3 Sing. Indicat. in *ησι* instead of the usual form, see § 106. n. 10.

14. The circumflexed forms are by the Ionics either resolved, or prolonged into the double sound (§ 105. n. 10). Thus the *Inf. Aor.* 2 *Active* in *εῖν*, into *έειν*, e. g.

φυγέειν for *φυγεῖν* from *ἔφυγον*,

see marg. note to note I. 4. p. 197. So likewise the Subjunctive of both *Aorists Pass.* in *ῶ*, into *έω*, epic *είω*, see the marg. note to n. I. 3; thus

Subj. A. 1 Pass. *εὑρεθέω* for *εὑρεθῶ* from *εὑρέθην*
Subj. A. 2 Pass. *τυπέω*, epic *τυπείω*, for *τυπῶ*.

In those personal forms of this Subjunctive which have *η* in the ending, the usage of the epic writers varies between this mode of lengthening the preceding *ε*, and the doubling of the *η*; e. g. (*ἐδάμην*, *δαμῶ*, *δαμείω*,) *δαμείῃς*, *δαμείῃ* Il. *γ*, 436. *χ*, 246; (*ἐσάπην*, *σαπῶ*, *σαπείω*,) *σαπῇ* Il. *τ*, 27. Compare the forms of the dialects under verbs in *μι*, since these must here also be assumed as the basis of such changes.*

15. The *Subjunctive* loses sometimes in the epic writers its long vowel, and takes *ο* and *ε* instead of *ω* and *η*; e. g. *ἴομεν let us go*, see in *εἶμι* Subj. *ἴω*, § 108. V.—*ἐγείρομεν* for *-ωμεν* Il. *β*, 440. *ἐρύσσομεν* for Subj. A. 1 *ἐρύσωμεν* Il. *α*, 141. *ἱμείρεται* for *-ηται* Od. *α*, 41. *ναυτίλλεται* Od. *δ*, 672. See also *εἴδομεν* under *οἶδα* § 109. III. 6. This occurs most frequently in the form just adduced of the Subjunct. Aor. Pass. e. g. *δαμείομεν*, *δαμείετε*.†

§ 104. Usual and Unusual Tenses.

1. The rules hitherto given, simply teach how the different tenses are formed. To give definite rules, in all those instances where different modes of formation are admissible, so as in every instance to know which of these modes is followed by any particular verb, is a thing impossible in any language. A great portion of this subject is a mere matter of memory; and as e. g. in Latin it is necessary to observe under every single verb, especially in the third Conjugation, how it forms the Perfect and Supine; so also in Greek, it is necessary to remark under every verb each one of those tenses for itself, the formation of which we have exhibited above in particular sections.

* For a third difference of form, according to which in the passages quoted above, Il. *γ*, 436. *χ*, 246, and elsewhere, (where it is clearly the *Subjunctive*,) the forms *δαμείῃς δαμείῃ* are written without *ι* subscript, see the marginal note to § 107. n. IV. 9.

† This must not be regarded as an irregularity of Syntax, as if the Indicative in these cases stood for the Subjunctive. For since this change never occurs, except where the metre does not allow the Subjunctive, it is easy to see that these are nothing more than instances, where the pronunciation, in a language not yet fixed, has come in aid of the metre. This view is placed beyond all question by those instances where no Indicative *exists*, which would resemble the shortened Subjunctive. This is the case in *εἴδομεν*, *θείομεν* for *θέωμεν*, *ἴομεν*, and all Subjunctives of the Aor. Passive. An Indicative *εἴδω I know*, *θείω I place*, *ἴω I go*, cannot be assumed in Homer; for otherwise these forms might very well occur in him as *real* Indicatives, and also in the other persons, as *εἴδω*, *εἴδουσι*, etc. in the sense of *know*; which however is not the fact.

2. The chief point to be noted is, whether in any verb the *Aor.* 2 *Act.* the *Perf.* 2, and the *Aor.* 2 *Pass.* are in use. These tenses are indeed related to each other as to form; but it does not hence follow, (as we have already often said,) that a verb in which one of these tenses occurs, has therefore the other. On the contrary, we have seen that the *Aor.* 2 *Act.* and *Pass.* are very rarely found together in one verb. Each of these three tenses must therefore be learned from the lexicon, from the catalogues in § 114 and Appendix D, or from actual examples. But until the learner has been able to do this, he may generally assume,—since this formation or series of tenses is on the whole less frequent,—that the verb has only the other principal formation or series of tenses, viz. the *Aor.* 1 *Act.* the *Perf.* 1, and the *Aor.* 1 *Passive.**

3. We can indeed assume it as a *rule*, that all *derived* verbs of *three or more syllables*, which have the following very common derivative endings,

άζω, ίζω, αίνω, ύνω, εύω, όω, άω, έω,

e. g. *σκευάζω* from *σκευή*, *νομίζω* from *νόμος*,
σημαίνω from *σῆμα*, *εὐθύνω* from *εὐθύς*,
παιδεύω from *παῖς*, *δουλόω* from *δοῦλος*,
τιμάω from *τιμή*, *φιλέω* from *φίλος*,

form throughout only the

Aor. 1 *Active*, *Perf.* 1 (*in κα*), *and Aor.* 1 *Passive.*

NOTE 1. Some of these terminations are nevertheless in certain verbs not derivative endings; but they serve merely to lengthen out a verb; i. e. the verb is not derived by their aid from a noun or adjective, but the root or stem of a verb is by means of them lengthened in the Present, and the whole becomes thereby anomalous (§ 92). Such verbs can then form e. g. an Aor. 2 from this simple stem; thus *ἀλιταίνω* from *ΑΛΙΤΩ*—*ἤλιτον*, *δαμάω* from *ΔΕΜΩ*—*ἐδάμην*; all which instances are given in the catalogue of Anomalous verbs.

NOTE 2. Under the same head belong those derived verbs, which are formed from nouns by means of such endings as *σσω, πτω, λλω*, etc. (§ 119. 4.) Of these *ἀλλάσσω* is the only one which forms the Aor. 2 Pass. *ἠλλάγην*.

* Precisely as in English, by far the greater number of verbs have the regular form of the Imperf. and of the past or Passive Participle in *ed*, as *ask, asked, asked; love, loved, loved;* while comparatively few have the monosyllabic Imperf. and the Part. in *en* or *n*, as *speak, spoke, spoken; give, gave, given*, etc. In English too, the regular form is the only usual one in all clearly *derived* verbs; just as in Greek the Aor. 1, etc.

§ 105. Contracted Conjugation.

1. Verbs in *έω*, *άω*, and *όω*, correspond entirely, in their general formation, to the rules and examples given above; and in the sections which treat of the formation of the tenses, we have everywhere had reference also to these verbs. But in the *Present* and *Imperfect* of the Active and Passive forms, where the vowels *α*, *ε*, *ο*, stand immediately before the vowels of the flexible endings, there arises in the Attic and common language a *Contraction*, which in the Ionic dialect is often neglected; see note 1.

2. This contraction conforms throughout to the general rules in § 28; except in some endings of *verbs in όω*. In these verbs, instead of contracting *οει* into *ου*, and *οῃ* into *ῳ*, according to the general rule, the *ι* of the *second* and *third* person becomes predominant, so that the endings *οεις* and *οῃς* are contracted into *οις*, and the endings *οει* and *οῃ* into *οι*. Thus

2 pers. Ind. Act. *μισθόεις* } contr. *μισθοῖς*
— Subj. — *μισθόῃς* }

3 pers. Ind. Act. *μισθόει* } contr. *μισθοῖ*
— Subj. — *μισθόῃ* }

and so likewise

2 pers. Ind. Pass. } *μισθόῃ* contr. *μισθοῖ*.
— Subj. — }

— Since now *οοι* is also contracted into *οι*, the three moods, *Indic. Subjunct.* and *Opt.* become in these two persons in the *Active* entirely alike. — The Infin. in *όειν* is regularly contracted, e. g. *μισθόειν* contr. *μισθοῦν*.

3. Verbs in *άω*, which everywhere follow the general rules of contraction, have the whole *Indicative* and *Subjunctive* in both Active and Passive alike; inasmuch as both *αε* and *αη* are contracted into *α*; *αει* and *αῃ* into *ᾳ*; and *αο*, *αου*, *αω*, into *ω*.

ACTIVE.

Present.

	Indicative. (*make*)		(*honour*)		(*let out, hire*)	
S.	ποιέω	ποιῶ	τιμάω	τιμῶ	μισθόω	μισθῶ
	ποιέεις	ποιεῖς	τιμάεις	τιμᾷς	μισθόεις	μισθοῖς *
	ποιέει	ποιεῖ	τιμάει	τιμᾷ	μισθόει	μισθοῖ
D.	—	—	—	—	—	—
	ποιέετον	ποιεῖτον	τιμάετον	τιμᾶτον	μισθόετον	μισθοῦτον
	ποιέετον	ποιεῖτον	τιμάετον	τιμᾶτον	μισθόετον	μισθοῦτον
P.	ποιέομεν	ποιοῦμεν	τιμάομεν	τιμῶμεν	μισθόομεν	μισθοῦμεν
	ποιέετε	ποιεῖτε	τιμάετε	τιμᾶτε	μισθόετε	μισθοῦτε
	ποιέουσι (ν)	ποιοῦσι (ν)	τιμάουσι (ν)	τιμῶσι (ν)	μισθόουσι (ν)	μισθοῦσι (ν)

* See p. 205. no. 2.

Infinitive.

ποιέειν	ποιεῖν	τιμάειν	τιμᾶν	μισθόειν	μισθοῦν

Participle

ποιέων, έουσα, έον, G. ποιέοντος	τιμάων, άουσα, άον, G. τιμάοντος	μισθόων, θόουσα, θόον, G. μισθόοντος
contr. ποιῶν, οῦσα, οῦν, G. ποιοῦντος	τιμῶν, ῶσα, ῶν, G. τιμῶντος	μισθῶν, θοῦσα, θοῦν, G. μισθοῦντος

Subjunctive.

S.	ποιέω	ποιῶ	τιμάω	τιμῶ *	μισθόω	μισθῶ
	ποιέῃς	ποιῇς	τιμάῃς	τιμᾷς	μισθόῃς	μισθοῖς †
	ποιέῃ	ποιῇ	τιμάῃ	τιμᾷ	μισθόῃ	μισθοῖ
D.	—	—	—	—	—	—
	ποιέητον	ποιῆτον	τιμάητον	τιμᾶτον	μισθόητον	μισθῶτον
	ποιέητον	ποιῆτον	τιμάητον	τιμᾶτον	μισθόητον	μισθῶτον
P.	ποιέωμεν	ποιῶμεν	τιμάωμεν	τιμῶμεν	μισθόωμεν	μισθῶμεν
	ποιέητε	ποιῆτε	τιμάητε	τιμᾶτε	μισθόητε	μισθῶτε
	ποιέωσι (ν)	ποιῶσι (ν)	τιμάωσι (ν)	τιμῶσι (ν)	μισθόωσι (ν)	μισθῶσι (ν)

* See p. 205. no. 3.

† See p. 205. no. 2.

Optative.

S.	ποιέοιμι	ποιοῖμι	τιμάοιμι	τιμῷμι	μισθόοιμι	μισθοῖμι
	ποιέοις	ποιοῖς	τιμάοις	τιμῷς	μισθόοις	μισθοῖς
	ποιέοι	ποιοῖ	τιμάοι	τιμῷ	μισθόοι	μισθοῖ
D.	—	—	—	—	—	—
	ποιέοιτον	ποιοῖτον	τιμάοιτον	τιμῷτον	μισθόοιτον	μισθοῖτον
	ποιεοίτην	ποιοίτην	τιμαοίτην	τιμῴτην	μισθοοίτην	μισθοίτην
P.	ποιέοιμεν	ποιοῖμεν	τιμάοιμεν	τιμῷμεν	μισθόοιμεν	μισθοῖμεν
	ποιέοιτε	ποιοῖτε	τιμάοιτε	τιμῷτε	μισθόοιτε	μισθοῖτε
	ποιέοιεν	ποιοῖεν	τιμάοιεν	τιμῷεν	μισθόοιεν	μισθοῖεν

or Attic

ποιοίην,	οίης,	οίη
	-οίητον,	οιήτην
οίημεν,	οίητε,	οίησαν

or Attic

τιμῴην,	ῴης,	ῴη
	-ῴητον,	ῴητην
-ῴημεν,	ῴητε,	ῴησαν

or Attic

μισθοίην,	οίης,	οίη
	-οίητον,	οιήτην
-οίημεν,	οίητε,	οίησαν

For this Attic form see below, note 4.

Imperative.

S.	ποίεε	ποίει	τίμαε	τίμα	μίσθοε	μίσθου
	ποιεέτω	ποιείτω	τιμαέτω	τιμάτω	μισθοέτω	μισθούτω
D.	ποιέετον	ποιεῖτον	τιμαέτον	τιμᾶτον	μισθοέτον	μισθοῦτον
	ποιεέτων	ποιείτων	τιμαέτων	τιμάτων	μισθοέτων	μισθούτων
P.	ποιέετε	ποιεῖτε	τιμάετε	τιμᾶτε	μισθόετε	μισθοῦτε
	ποιεέτωσαν or ποιεόντων	ποιείτωσαν or ποιούντων	τιμαέτωσαν or τιμαόντων	τιμάτωσαν or τιμώντων	μισθοέτωσαν or μισθοόντων	μισθούτωσαν or μισθούντων

Imperfect.

S.	ἐποίεον	ἐποίουν	ἐτίμαον	ἐτίμων	ἐμίσθοον	ἐμίσθουν
	ἐποίεες	ἐποίεις	ἐτίμαες	ἐτίμας	ἐμίσθοες	ἐμίσθους
	ἐποίεε	ἐποίει	ἐτίμαε	ἐτίμα	ἐμίσθοε	ἐμίσθου
D.	—	—	—	—	—	—
	ἐποιέετον	ἐποιεῖτον	ἐτιμάετον	ἐτιμᾶτον	ἐμισθοέτον	ἐμισθοῦτον
	ἐποιεέτην	ἐποιείτην	ἐτιμαέτην	ἐτιμάτην	ἐμισθοέτην	ἐμισθούτην
P.	ἐποιέομεν	ἐποιοῦμεν	ἐτιμάομεν	ἐτιμῶμεν	ἐμισθόομεν	ἐμισθοῦμεν
	ἐποιέετε	ἐποιεῖτε	ἐτιμάετε	ἐτιμᾶτε	ἐμισθόετε	ἐμισθοῦτε
	ἐποίεον	ἐποίουν	ἐτίμαον	ἐτίμων	ἐμίσθοον	ἐμίσθουν

The following four Tenses are declined like the same Tenses of τύπτω or παιδεύω.

Perf.	πεποίηκα	*Inf.* πεποιηκέναι *Part.* -κώς, etc.	τετίμηκα	*Inf.* τετιμηκέναι *Part.* -κώς, etc.	μεμίσθωκα	*Inf.* μεμισθωκέναι *Part.* -κώς, etc.
Plupf.	ἐπεποιήκειν		ἐτετιμήκειν		ἐμεμισθώκειν	
Fut. 1	ποιήσω		τιμήσω		μισθώσω	
Aor. 1	ἐποίησα		ἐτίμησα		ἐμίσθωσα	

PASSIVE.

Present.

Indicative.						
S.	ποιέομαι	ποιοῦμαι	τιμάομαι	τιμῶμαι	μισθόομαι	μισθοῦμαι
	ποιέῃ or -έει	ποιῇ or -εῖ	τιμάῃ	τιμᾷ	μισθόῃ	μισθοῖ †
	ποιέεται	ποιεῖται	τιμάεται	τιμᾶται	μισθόεται	μισθοῦται
D.	ποιεόμεθον	ποιούμεθον	τιμαόμεθον	τιμώμεθον	μισθοόμεθον	μισθούμεθον
	ποιέεσθον	ποιεῖσθον	τιμάεσθον	τιμᾶσθον	μισθόεσθον	μισθοῦσθον
	ποιέεσθον	ποιεῖσθον	τιμάεσθον	τιμᾶσθον	μισθόεσθον	μισθοῦσθον
P.	ποιεόμεθα	ποιούμεθα	τιμαόμεθα	τιμώμεθα	μισθοόμεθα	μισθούμεθα
	ποιέεσθε	ποιεῖσθε	τιμάεσθα	τιμᾶσθε	μισθόεσθε	μισθοῦσθε
	ποιέονται	ποιοῦνται	τιμάονται	τιμῶνται	μισθόονται	μισθοῦνται
Infinitive.						
	ποιέεσθαι	ποιεῖσθαι	τιμάεσθαι	τιμᾶσθαι	μισθόεσθαι	μισθοῦσθαι
Partic.	ποιεόμενος	ποιούμενος	τιμαόμενος	τιμώμενος	μισθόομενος	μισθούμενος
Subjunctive.						
S.	ποιέωμαι	ποιῶμαι	τιμάωμαι	τιμῶμαι *	μισθόωμαι	μισθῶμαι
	ποιέῃ	ποιῇ	τιμάῃ	τιμᾷ	μισθόῃ	μισθοῖ †
	ποιέηται	ποιῆται	τιμάηται	τιμᾶται	μισθόηται	μισθῶται
D.	ποιεώμεθον	ποιώμεθον	τιμαώμεθον	τιμώμεθον	μισθοώμεθον	μισθώμεθον
	ποιέησθον	ποιῆσθον	τιμάησθον	τιμᾶσθον	μισθόησθον	μισθῶσθον
	ποιέησθον	ποιῆσθον	τιμάησθον	τιμᾶσθον	μισθόησθον	μισθῶσθον
P.	ποιεώμεθα	ποιώμεθα	τιμαώμεθα	τιμώμεθα	μισθοώμεθα	μισθώμεθα
	ποιέησθε	ποιῆσθε	τιμάησθε	τιμᾶσθε	μισθόησθε	μισθῶσθε
	ποιέωνται	ποιῶνται	τιμάωνται	τιμῶνται	μισθόωνται	μισθῶνται

* See p. 205. 3.

† See p. 205. 2.

Optative.

S. ποιεοίμην	ποιοίμην	τιμαοίμην	τιμῴμην	μισθοοίμην	μισθοίμην
ποιέοιο	ποιοῖο	τιμάοιο	τιμῷο	μισθόοιο	μισθοῖο
ποιέοιτο	ποιοῖτο	τιμάοιτο	τιμῷτο	μισθόοιτο	μισθοῖτο
D. ποιεοίμεθον	ποιοίμεθον	τιμαοίμεθον	τιμῴμεθον	μισθοοίμεθον	μισθοίμεθον
ποιέοισθον	ποιοῖσθον	τιμάοισθον	τιμῷσθον	μισθόοισθον	μισθοῖσθον
ποιεοίσθην	ποιοίσθην	τιμαοίσθην	τιμῴσθην	μισθοοίσθην	μισθοίσθην
P. ποιεοίμεθα	ποιοίμεθα	τιμαοίμεθα	τιμῴμεθα	μοιθοοίμεθα	μισθοίμεθα
ποιέοισθε	ποιοῖσθε	τιμάοισθε	τιμῷσθε	μισθόοισθε	μισθοῖσθε
ποιέοιντο	ποιοῖντο	τιμάοιντο	τιμῷντο	μισθόοιντο	μισθοῖντο

Imperative.

S. ποιέου	ποιοῦ	τιμάου	τιμῶ	μισθόου	μισθοῦ
ποιεέσθω	ποιείσθω	τιμαέσθω	τιμάσθω	μισθοέσθω	μισθούσθω
D. ποιέεσθον	ποιεῖσθον	τιμάεσθον	τιμᾶσθον	μισθόεσθον	μισθοῦσθον
ποιεέσθων	ποιείσθων	τιμαέσθων	τιμάσθων	μισθοέσθων	μισθούσθων
P. ποιέεσθε	ποιεῖσθε	τιμάεσθε	τιμᾶσθε	μισθόεσθε	μισθοῦσθε
ποιεέσθωσαν	ποιείσθωσαν	τιμαέσθωσαν	τιμάσθωσαν	μισθοέσθωσαν	μισθούσθωσαν
or ποιεέσθων	ποιείσθων	or τιμαέσθων	τιμάσθων	or μισθοέσθων	μισθούσθων

Imperfect.

S. ἐποιεόμην	ἐποιούμην	ἐτιμαόμην	ἐτιμώμην	ἐμισθοόμην	ἐμισθούμην
ἐποιέου	ἐποιοῦ	ἐτιμάου	ἐτιμῶ	ἐμισθόου	ἐμισθοῦ
ἐποιέετο	ἐποιεῖτο	ἐτιμάετο	ἐτιμᾶτο	ἐμισθόετο	ἐμισθοῦτο
D. ἐποιεόμεθον	ἐποιούμεθον	ἐτιμαόμεθον	ἐτιμώμεθον	ἐμισθοόμεθον	ἐμισθούμεθον
ἐποιέεσθον	ἐποιεῖσθον	ἐτιμάεσθον	ἐτιμᾶσθον	ἐμισθόεσθον	ἐμισθοῦσθον
ἐποιεέσθην	ἐποιείσθην	ἐτιμαέσθην	ἐτιμάσθην	ἐμισθοέσθην	ἐμισθούσθην
P. ἐποιεόμεθα	ἐποιούμεθα	ἐτιμαόμεθα	ἐτιμώμεθα	ἐμισθοόμεθα	ἐμισθούμεθα
ἐποιέεσθε	ἐποιεῖσθε	ἐτιμάεσθε	ἐτιμᾶσθε	ἐμισθόεσθε	ἐμισθοῦσθε
ἐποιέοντο	ἐποιοῦντο	ἐτιμάοντο	ἐτιμῶντο	ἐμισθόοντο	ἐμισθοῦντο

The following tenses suffer no contraction; but we prefer to exhibit here the *Perfect* and *Pluperfect Passive* fully inflected, in order that the analogy of these forms, in comparison with the same tenses from *παιδεύω*, may be clearly seen.

Perfect.

Indic.	S.	πεποίημαι	τετίμημαι	μεμίσθωμαι
		πεποίησαι	τετίμησαι	μεμίσθωσαι
		πεποίηται	τετίμηται	μεμίσθωται
	D.	πεποιήμεθον	τετιμήμεθον	μεμισθώμεθον
		πεποίησθον	τετίμησθον	μεμίσθωσθον
		πεποίησθον	τετίμησθον	μεμίσθωσθον
	P.	πεποιήμεθα	τετιμήμεθα	μεμισθώμεθα
		πεποίησθε	τετίμησθε	μεμίσθωσθε
		πεποίηνται	τετίμηνται	μεμίσθωνται
Infinit.		πεποιῆσθαι	τετιμῆσθαι	μεμισθῶσθαι
Partic.		πεποιημένος	τετιμημένος	μεμισθωμένος

Subjunct. and *Optat.* are wanting. For the few verbs which can form them, see § 98. n. 9.

Imper.	S.	πεποίησο	τετίμησο	μεμίσθωσο
		πεποιήσθω, etc.	τετιμήσθω, etc.	μεμισθώσθω, etc.

Pluperfect.

S.	ἐπεποιήμην	ἐτετιμήμην	ἐμεμισθώμην
	ἐπεποίησο	ἐτετίμησο	ἐμεμίσθωσο
	ἐπεποίητο	ἐτετίμητο	ἐμεμίσθωτο
D.	ἐπεποιήμεθον	ἐτετιμήμεθον	ἐμεμισθώμεθον
	ἐπεποίησθον	ἐτετίμησθον	ἐμεμίσθωσθον
	ἐπεποιήσθην	ἐτετιμήσθην	ἐμεμισθώσθην
P.	ἐπεποιήμεθα	ἐτετιμήμεθα	ἐμεμισθώμεθα
	ἐπεποίησθε	ἐτετίμησθε	ἐμεμίσθωσθε
	ἐπεποίηντο	ἐτετίμηντο	ἐμεμίσθωντο

Fut. 1.	ποιηθήσομαι	τιμηθήσομαι	μισθωθήσομαι
Aor. 1.	ἐποιήθην	ἐτιμήθην	ἐμισθώθην
Fut. 3.	πεποιήσομαι	τετιμήσομαι	μεμισθώσομαι

MIDDLE.*

Fut. 1.	ποιήσομαι	τιμήσομαι	μισθώσομαι
Aor. 1.	ἐποιησάμην	ἐτιμησάμην	ἐμισθωσάμην

Verbal Adjectives.

ποιητέος	τιμητέος	μισθωτέος
ποιητός	τιμητός	μισθωτός

* *Ποιεῖσθαι to make for one's self; τιμᾶσθαι to honour*, as in the Active; *μισθοῦσθαι to cause to let to one's self*, i. e. *to hire*.

NOTE 1. The older Grammarians taught without any limitation, that the *uncontracted* forms of these verbs were *Ionic* forms. They may be more correctly called the *old* or the ground-forms; and it is only in verbs in *έω* that they are in the proper sense Ionic, i. e. such as are used by all Ionic writers. They belong however exclusively to the later Ionic prose; for the epic writers very often used the contracted forms, and sometimes also employed the lengthened *είω* instead of *έω*; e. g. *ὀκνείω, πλείειν, νεικείεσκε*, etc.—The uncontracted form of verbs in *άω* is only so far to be called Ionic, as the epic writers sometimes avail themselves of it; although in only a few words and forms; e. g. *ἀοιδιάει, πεινάοντα, ναιετάουσιν*, etc. —Verbs in *όω* are found uncontracted only in the *first* pers. Singular; elsewhere they are always either contracted, or take the double sound peculiar to the epic writers; see notes 10, 11, and § 28. n. 3. marg. note.—In the Ionic prose, verbs in *άω* and *όω* never occur, except either in the usual contracted form, e. g. in Herodot. *νικᾶν, ἐνίκων, νικῶεν, ἐρώτα, βιῶ* for *βιάου*; — *δηλοῖ, ἐμισθοῦντο, ἑτεροιοῦτο*, etc. or else with the peculiarities of formation and contraction which are given below, in note 7 sq.

NOTE 2. In the Attic and common language, none of the contractions which occur in this conjugation were ever neglected; not even in Attic poetry, i. e. in the dramatic senarius. The only exceptions are the *shorter* verbs in *έω*, whose present Act. in the uncontracted form has only *two* syllables, as *τρέω*. These admit only the contraction in *ει*; e. g. *τρεῖ, ἔτρει, πνεῖν*; in all other forms they remain uncontracted; e. g. *ῥέω, χέομαι, τρέομεν, πνέουσι, πνέῃ*, etc. excepting nevertheless *δεῖν to bind*, e. g. *τὸ δοῦν, τῷ δοῦντι* Plat. Cratyl. (ὁ) *ἀναδῶν* Aristoph. Plut. 589. *διαδοῦμαι*, etc. On the contrary *δεῖν to need, want*, has commonly *τὸ δέον, δέομαι*, etc.*

NOTE 3. The moveable *ν* is taken by the 3 pers. *Sing. Impf.* only in the uncontracted form, as Hom. *ἔῤῥεεν, ἦτεεν*; not in the contracted one. Still Homer has once *ἤσκειν* from *ἀσκέω*. Comp. the Plupf. in § 103. n. II. 2.

NOTE 4. The form of the Optative, known by the name of the *Attic Optative*, which is in a measure peculiar to contract verbs (§ 103. n. II. 3), is fully given in the paradigm (p. 207), in order that the analogy of it may be clearly understood. It is however to be observed, that the Attic usage, which was governed only by a regard to euphony and perspicuity, preferred certain parts selected from each of the forms; viz.

1) The Plural of the Attic form was less used, because of its length, especially in verbs in *έω* and *όω*; least of all the 3 pers. Plur. in *οίησαν, ῴησαν*. The Attics said almost always *ποιοῖεν, τιμῷεν, μισθοῖεν*.
2) In the Sing. however, the *Opt.* in *οίην* from verbs in *έω* and *όω*, is far more usual than the other form.

* But see the Anom. *δέω*.—In the verb *χέω* we must take care not to confound the 3 Sing. *ἐχεε* from Aor. 1 *ἔχεα* (see the Anom. *χέω*) with the same person of the Imperfect; the latter is contracted, *ἔχεε ἔχει*, the former not; e. g. Aristoph. Nub. 75 *κατέχεεν*.

3) In verbs in *άω* the Attic Opt. (*τιμῴην* etc.) is in the Sing. used almost exclusively; and also in the Plur. (with the exception of the 3 pers.) far more frequently than in the other two classes of verbs.

NOTE 5. Some verbs in *άω* are contracted in the Doric manner into *η* instead of *α* (see note 15). The most common of these are the four following, viz.

ζῆν to live, χρῆσθαι to use,
πεινῆν to hunger, διψῆν to thirst,

from *ζάω, χράω,* (see both in the Catal. § 114,) *πεινάω, διψάω,*—which make *ζῇς, ζῇ, ἔζη, χρῆται,* etc. The following verbs also, so nearly related to each other in their signification, viz.

κνάω scrape, σμάω stroke, ψάω rub,

are contracted in the same manner, at least in the genuine Attic.

NOTE 6. The verb *ῥιγόω I am cold* has an irregular contraction, viz. *ω* and *ῳ* instead of *ου* and *οι*; e. g. Inf. *ῥιγῶν*, Opt. *ῥιγῴην*. But this peculiarity is not always observed, at least in our editions.—In the verb *ἱδρόω I sweat*, which in signification is opposed to the preceding, the same rule holds in the Ionic dialect; e. g. *ἱδρῶσα* Il. *δ*, 27. *ἱδρῴη* Hippocr. de Aër. Aq. Loc. 17.

DIALECTS.

NOTE 7. Since the Ionics form the 2 pers. Pass. in the ordinary conjugation in *εαι* and *εο* (§ 103. III. 2), there arises in verbs in *έω* an accumulation of vowels in this person, which the Ionic prose writers retain, as *ποιέεαι, ἐπαινέεαι*, etc. The epic writers contract sometimes the *two first* vowels, e. g. *μυθεῖαι*, like *μυθέεται μυθεῖται*. Sometimes one *ε* is elided, and in *έεο* always; e. g. *μυθέαι* from *μυθέομαι* Od. *β*, 202; *φοβέο* from *φοβέομαι* Herod. 9, 120; *αἰνέο, ἐξηγέο*, etc. The forms of this 2 person in *έῃ, άῃ, όῃ*; *έου, άου, όου*, which we have placed in the paradigm for the sake of uniform analogy, never occur.

NOTE 8. Verbs in *άω*, as we have seen (note 1), are not commonly employed by the Ionics in their original uncontracted form; but many of them are so resolved that the *α* passes over into *ε*; e. g.

ὁρέω, ὁρέομεν, for *ὁράω, ὁράομεν*
φοιτέοντες for *φοιτάοντες*
χρέεται, μηχανέεσθαι, for *ᾶται, ᾶσθαι*

and the like. Sometimes they change *αο* into *εω* (§ 27. n. 10); e. g. *μηχανέωνται, χρέωμαι*, etc.

NOTE 9. In the 3 pers. Plur. where the Ionics change *ν* into *α* (§ 103. IV), and put *-ατο* for *-ντο*, they sometimes employ in these verbs the same ending for *-έντο*, where of course there is an elision of the *ε*; but this is done only in verbs in *άω*, as *ἐμηχανέατο* for *-άοντο, -έοντο*, comm. *ἐμηχανῶντο*. — In the Perf. and Plupf. they not only change *ηνται* and *ωνται* into *ήαται, ώαται*, e. g. *πεποτήαται, κεχολώατο*, Homer; but likewise commonly shorten the *η* into *ε*, e. g.

οἰκέαται, ἐτετιμέατο, for *ᾠκηνται, ἐτετίμηντο*.

NOTE 10. The old Ionic of the epic writers sometimes contracts the forms, and sometimes not. In verbs in *άω* however, which are seldom

employed in their original uncontracted form (note 1), the Ionic allows these poets the peculiar license of again resolving the vowel or improper diphthong of contraction into a *double sound*, by repeating before it the same sound, either long or short, according to the necessities of the metre (§ 28. n. 3). Thus *α* in

(ὁράειν) ὁρᾷν — ὁράᾳν*
(ἀσχαλάει) ἀσχαλᾷ — ἀσχαλάᾳ
2 pers. Pass. (μνάῃ) μνᾷ — μνάᾳ
ἀγορᾶσθε, μνᾶσθαι — ἀγοράασθε, μνάασθαι.

Further, *ο* or *ω* in

(ὁράω) ὁρῶ — ὁρόω
Imperat. Pass. (ἁλάου) ἁλῶ — ἁλόω
(βοάουσι) βοῶσι — βοόωσι
Opt. (αἰτιάοιτο) αἰτιῷτο — αἰτιόῳτο
(δράουσι) δρῶσι — δρόωσι
Part. Fem. (ἠβάουσα) ἠβῶσα — ἠβόωσα.

In the Ionic prose this species of resolution occurs seldom; Herodot. ἠγορόωντο 6, 11. κομόωσι 4, 191. — Sometimes the *ο* is placed after *ω*, e. g.

ἠβώοντες, ἠβώοιμι, for ἠβῶντες, ἠβῷμι, from -*άοντες*, *άοιμι*,†

and for *γελῶντες* may stand either *γελώοντες* or *γελώοντες*, as the metre may require. — A peculiar anomaly is the Homeric Particip. Fem. *ναιετάωσα* for -*άουσα* or -*όωσα*.

NOTE 11. All forms with the double sounds *οω* and *ωο* are also common to verbs in *όω*; though in these they can arise neither by regular resolution, nor by doubling the vowel of contraction; e. g.

(ἀρόουσι) ἀροῦσι, epic ἀρόωσι
(δηϊόοντο, δηϊόοιεν,) δηϊοῦντο, δηϊοῖεν, epic δηϊόωντο, δηϊόῳεν.

NOTE 12. The *iterative Imperfect* in *σκον* (§ 103. II. 1) is more seldom employed by the Ionics in these verbs; e. g. *φιλέεσκον* Herodot. *βουκολέεσκες* Homer. This form was never contracted; but was sometimes syncopated in the earlier poets by dropping *ε*; e. g. ἴχεσκε for ἠχέεσκε from ἠχέω; ἔασκε from ἐάω; and so with a doubling of *α*, *ναιετάασκον* from *ναιετάω*.

NOTE 13. That the Dorics contract *εο* into *ευ* instead of *ου*, and that this is followed by the Ionics when they contract, has already been mentioned, § 28. n. 5. Thus e. g. from *ποιέω* they make

ποιεῦμεν, ποιεῦμαι, ποιεῦντες, ἐποίευν.

But in verbs in *όω* likewise we often find in Herodotus and others *ευ*, contrary to analogy, instead of *ου* contracted from *οο*; e. g.

ἐδικαίευν, ἐδικαίευ, πληρεῦντες, from *δικαιόω, πληρόω.*

And this same contraction takes place, through the change of *α* into *ε* (note 8), in verbs in *άω*, e. g.

εἰρώτευν, ἀγαπεῦντες, from *εἰρωτάω, ἀγαπάω.*

* For the *ι* subscript see the marg. note to n. 15.

† In some verbs this doubling of the sound by means of *ω*, passed over into a peculiar formation, -*ά'ω*, *ώειν*, *ώει*; see the Anom. *ζάω*, *ΜΑΩ*, and *μνάω* in *μιμνήσκω*.

Finally, *ευ* stands not only for *εου*, and consequently for *αου*, but also for *οου*; e. g.

*ποιεῦσι, φιλεῦσα,** for *ποιέουσι, οὖσι, φιλέουσα, οὖσα*
γελεῦσα for *γελάουσα, ῶσα*
δικαιεῦσι for *δικαιόουσι, οὖσι.*

Closer observation must teach, which of these different forms occurs most frequently in each of the two dialects. But it follows of course, that the 3 Plur. *ποιεῦσι, γελεῦσι* can be only Ionic; because the Dorics form *ποιεῦντι, γελεῦντι.* Comp. § 103. V. 4.

NOTE 14. In another mode of contraction, which is rather Æolic than Doric, *ο* is often swallowed up by a preceding *α*, which thereby becomes long; e. g. *φυσᾶντες* for *φυσάοντες*, 3 Pl. *πεινῶντι* or *πεινᾶντι.*

NOTE 15. When the Ionics sometimes change the contracted *α* or *ᾳ* into *η* and *ῃ*, e. g. *ὁρῇν, φοιτῇν, ἰῆσθαι*, etc. this coincides entirely with the nature of their dialect; but it is done only by a part of the Ionic writers, e. g. Hippocrates. Herodotus has *ὁρᾷν, νικᾷν*, and even from *χράω* — *χρᾶσθαι, χρᾷ*, etc. On the contrary, among the Dorics, who everywhere else employ long *α* instead of *η*, this contraction into *η* instead of *α* is a peculiarity, (where too in the contraction from *αει* they omit the *ι* subscript,† comp. § 103. V. 10,) e. g. *ὁρῆν, ἐρῆ* for *ἐρᾷ, τολμῆτε* for *τολμᾶτε*, etc. Nevertheless, in conjugation and flexion (not contracted), they say *νικάσω, τολμᾶσαι*, etc. They have the same contraction in the Infin. of verbs in *έω*, e. g. *κοσμῆν* for *κοσμεῖν.*

NOTE 16. The epic writers avail themselves in like manner of *η* as the vowel of contraction; but only in some forms from *άω* and *έω*, chiefly in the Dual in *την*, e. g. *προσαυδήτην, ὁμαρτήτην*, from *αὐδάω, ὁμαρτέω*; and in the lengthened Infinitive forms in *ῆναι, ήμεναι*, instead of *εῖν* and *ᾶν*; e. g. *φορῆναι* from *φορέω, φιλήμεναι, γοήμεναι* for *γοᾶν.*‡

NOTE 17. From verbs in *όω* the epic Inf. *ἀρόμμεναι* for *ἀροῦν*, is a solitary example.

A Catalogue of the Contract Verbs see in Appendix D.

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* The Doric *ἐοισα* can be contracted only into *εῦσα*, and not into *οῖσα*, which occurs only in the Particip. Aor. 2 *λαβοῖσα*, where there is no contraction; see § 103. V. 5.

† The *omission* of *ι* subscript was anciently common in the Infinitive of verbs in *άω*, e. g. *τιμᾶν, βοᾶν, ζᾶν.* Modern critics (e. g. Wolf) have endeavoured to introduce again this mode of writing, as being the ancient orthography; and, as it would seem, not without ground. See *Ausf. Sprachl.* § 105. n. 17.—Some of the Grammarians always omitted it in the double sounds, e. g. *ὁράαν, ὁράας.*

‡ Here belongs *ὁρῆαι*, for which see the marg. note to § 106. n. 10; and *θῆσθαι*, see the Anom. *ΘΑΩ.* Comp. also *ἐθηῆτο* under the Anom. *θάομαι.* Both modes of contraction, (that into *η*, and that into *ει* and *ᾱ*,) which in the development of the language became the property of particular dialects, were unquestionably, in the earliest language, like so many other forms, in common fluctuating usage. Of the form in *η* some examples (*ζῆν*, etc.) always remained common; and no wonder that we find in the epic language still more instances of this kind, which have been retained on account of some special euphony.

IRREGULAR CONJUGATION.

§ 106. VERBS IN μι.

1. We commence our account of the *Anomaly* of the Greek verb, with that which is called, from the ending of the 1 pers. Pres. Indicative, the *Conjugation in* μι. This does not, like the two preceding forms of conjugation, contain a multitude of Greek verbs; but only a small number of verbs and parts of verbs, which differ from the regular analogy of of the great mass of verbs in some essential points, while they yet have a common analogy among themselves.

NOTE 1. Those verbs in μι which are exhibited in the grammars, and inflected throughout as examples of this conjugation, are almost the only ones which adopt this formation in all the parts where it is applicable. All the other examples that belong here, are merely single parts of certain anomalous or defective verbs, or epic forms. Besides, the more usual verbs in μι do not coincide with one another in all their parts; but each, on account of its peculiarities, must be noted by itself as an anomalous verb.

2. All verbs in μι have one root or stem, which in the ordinary formation would terminate in ω *pure* (§ 28. 1); and chiefly in έω, άω, όω, ύω. It is therefore usual in grammar, to trace back this less usual formation to the other more familiar one; and to say e.g. that the verb τίθημι comes from a simpler form ΘΕΩ.

3. The peculiarities of the conjugation in μι are confined to these three tenses, viz.

Present, Imperfect, Aorist 2.

The essential feature in all these peculiarities is, that the flexible endings, e. g. μεν, τε, ν, μαι, are not annexed by means of a union-vowel (ομεν, ετε, ον, ομαι), but are appended immediately to the radical or stem-vowel of the verb, e. g.

τίθε-μεν, ἵστα-μαι, δίδο-τε, ἐδείκνυ-τε, ἔθη-ν.

See notes 6, 7.

4. There are moreover some peculiar endings, viz.

μι — in the 1 person Pres. Sing.
σι or σιν — in the 3 person Pres. Sing.
θι — in the 2 person *Imperat.* Sing.

In the Imperat. of the Aor. 2 Act. some verbs have nevertheless instead of θι, simply ς; as θές, δός, ές; see τίθημι, δίδωμι, ἵημι; and comp. σχές and φρές in the Anom. ἔχω and φρέω.—Further, the *Infinitive* of the above tenses always ends in ναι; and the Masc. of the *Participle* of the Nom. ends, not in ν, but in ς, before which ν has been dropped; on

which account the radical vowel is lengthened before the ς in the usual manner, ᾱς, εις, ους, ῡς, Gen. ντος. These endings of the participle always have the tone, in the form of the acute accent.

5. The *Subjunctive* and *Optative* unite the stem-vowel of the verb with the vowel of their endings into a mixed vowel or diphthong, upon which they regularly always have the tone. The mixed vowel of the *Subjunctive*, when the stem has either ε or α, is ω or η,

ω̃, ῃ̃ς, ῃ̃, ω̃μεν, ῆτε, ω̃σι(ν);

but when the stem has ο, the Subjunctive has always ω,

ω̃, ῳ̃ς, ῳ̃, ω̃μεν, ῶτε, ω̃σι(ν).

The mixed sound of the *Optative* is a diphthong with ι, to which in the Active the flexible ending ην is always joined:

τιθ-είην, ἱστ-αίην, διδ-οίην.

See § 107. III. 2 sq.—Verbs in υμι form these two moods most commonly from the ordinary conjugation in -ύω.

6. Several of the shorter radical forms receive a *reduplication*, which consists in repeating the initial consonant with ι; e. g.

ΔΟΩ δίδωμι, ΘΕΩ τίθημι.

But when the stem begins with στ, πτ, or with an aspirated vowel, it merely prefixes the ι with the rough breathing:

ΣΤΑΩ ἵστημι, ΠΤΑΩ ἵπταμαι, ῾ΕΩ ἵημι.

It is only in such words that the Aorist 2 is possible in this form of conjugation; since it is chiefly by the want of this reduplication, that this tense is distinguished, in the Indicative, from the Imperfect; and in the other moods, from the Present; see § 96. n. 2. E. g.

τίθημι Impf. ἐτίθην Aor. ἔθην.

7. The *stem-vowel*, in its connexion with the endings of this formation in the *Sing.* of the *Indic. Act.* of all the three tenses, always becomes *long;* viz. from the radical α and ε comes η (1 Pres. ημι), from ο comes ω (1 Pres. ωμι), and from υ comes ῡ (1 Pres. ῡμι). In the other endings the radical vowel appears most frequently in its original *short* form, ε, ᾰ, ο, ῠ, e. g. τίθημι — τίθεμεν, ἔθεσαν, τιθέναι, τίθετι, τίθεμαι, etc. There are however some exceptions, which are best learned under each particular verb; first of all in the Paradigms, and then others in the catalogue of Anomalous Verbs; e. g. κιχῆναι, δίζημαι.

NOTE 2. Since the ending of the 2 pers. Pass. in the ordinary conjugation (η, ου) comes from εσαι, εσο (§ 103. III. 1, 2); and since in the conjugation in μι this union-vowel (ε) falls away; the ending of this 2 pers. Pass. in these verbs is simply σαι, σο, e. g. τίθε-σαι, ἐτίθε-σο, ἵστα-σαι, etc. just as in the Perf. and Plup. of the ordinary conjugation. Still a similar contraction occurs here with the *radical* vowel, in some verbs more, in others less frequently:

τίθῃ, ἐτίθου· (ἵστᾰ), ἵστω, for ἵστασαι, ἵστασο.

See the marg. note on p. 223. And since the Ionics, after dropping the σ, change α into ε (§ 107. IV. 2), there arises from ἵστασαι (ἵστεαι) the Ionic form ἵστῃ. In the Aor. 2, the contracted form ἔθου, ἔδου, etc. is alone in use.

8. All the *remaining* tenses are derived after the ordinary conjugation from the simple theme, and without the reduplication; e. g. τίθημι (ΘΕΩ) Fut. θήσω. Nevertheless, some of the verbs which belong here have, as anomalous verbs, peculiarities in these tenses also. These however must be separated from the peculiarities of the formation in μι; and, so far as they are common to several of these verbs, we proceed to exhibit them here in one general view.

9. The two verbs ἵστημι and δίδωμι shorten the vowel in those Passive tenses which belong to the ordinary conjugation:

Act. στήσω Perf. ἕστηκα *Pass.* Perf. ἕσταμαι Aor. ἐστάθην.
— δώσω — δέδωκα — — δέδομαι — ἐδόθην.

The verbs τίθημι and ἵημι (§ 108. I) do the same, but only in the *Aorist Pass.* and in the *Future* which depends on it:

ἐτέθην, for ἐθέθην, from ΘΕΩ,
ἑθείς Part. Aor. 1 Pass. from ΕΩ.

In the *Perfect* of both Act. and Pass. these two verbs change the stem-vowel into ει:

τέθεικα, τέθειμαι· εἷκα, εἷμαι.

10. The three verbs τίθημι, ἵημι, δίδωμι, have a peculiar form of the Aor. 1 in κα, e. g.

ἔθηκα, ἧκα, ἔδωκα,

which must of course be distinguished from the Perfect.

NOTE 3. In the more usual dialects, no verbs in ημι and ωμι are to be found, which, exclusive of the reduplication, have more than two syllables; excepting perhaps ἄημι, and some *deponents* in ημαι (instead of εμαι), αμαι, and ομαι (from -όω); which, as also ἄημι, are to be sought under the anomalous verbs; e. g. δίζημαι, δύναμαι, ὄνομαι.

NOTE 4. Verbs in νμι are further anomalous in this respect, viz. that they belong to the class of verbs in which the tenses come from different themes. The ending νμι or νυμι, etc. is itself only a strengthening of the Present and Imperfect (§ 112. 14); while the remaining tenses are formed from the simple theme, in which this ν or νυ is wanting; e. g. δείκνυμι from ΔΕΙΚΩ, Fut. δείξω; σβέννυμι from ΣΒΕΩ, Fut. σβέσω. These verbs therefore appear here only as defectives. Besides these, only single parts of some anomalous verbs follow the formation νμι.—In order to know at once, where the ν is long or short, we have only to compare ἵστημι; for δείκνυμι is long like ἵστημι; δείκνυμεν is short like ἵσταμεν; Aor. 2 ἔδυμεν (see the Anom. δύω) is long like ἔστημεν, etc.

NOTE 5. All verbs in μι increase their anomaly still more by the circumstance, that the Present and Imperf. in many single persons and

moods, forsake the formation in μι, and are formed in the ordinary manner from έω, άω, όω, i. e. like *contract* verbs, retaining nevertheless the *reduplication;* consequently as if from ΤΙΘΕΩ, etc. Those in νμι are also formed from νω. In the mean time, in order to have a full view of the whole analogy, it is necessary to inflect them throughout according to the formation in μι; and where the other formation predominates in common usage, we shall point it out in the notes. When no remark is made, it may be assumed that the formation from ΤΙΘΕΩ, etc. occurs less frequently, or is not at all in use; as is the case with the 1 Sing. Pres. in ῶ. On the whole, the formation in μι belongs to the more genuine Attic.

NOTE 6. That the learner may form a correct judgment of the formation in μι, we premise further some general remarks. There are, in most languages, two modes of appending the flexible endings in the inflection of the verb, viz. either with or without a *union-vowel;* something as in English e. g. in *blessed* or *bless'd* (*blest*). On general principles, it is difficult to determine which of these two modes is the oldest in any language; but in grammar it is more natural—when not opposed by a stronger analogy—to assume the longer form as the original one, and then to consider the other as *Syncope* from it. In this view, the conjugation in μι, in consequence of the peculiarity mentioned above (Text 3), is unquestionably a *Syncope* of the ordinary conjugation; but we are not therefore entitled to assume, that these verbs actually had originally the fuller forms, and that these were afterwards abridged.

NOTE 7. The syncopated form is the most natural, when without it two vowels would come together in pronunciation. While now in the greatest number of Greek verbs the full form was preferred, which then passed over into the contracted form (φιλέο-μεν, φιλοῦμεν); in some others the syncopated form was retained (ϑέ-μεν). This syncope could not have had place in the endings of the ordinary conjugation, which consist only of the vowel-sound (ϑέ-ω, ϑέ-ει, ϑέ-ε); and these are precisely the instances where another form of the ending, μι, σι, ϑι, has been retained; by which means, in these persons also, a consonant came to stand immediately after the radical vowel. This vowel too was in part *lengthened;* and thus arose e. g. from the root ϑε- the forms ϑη-μι, ἐϑη-ν, ϑε-μεν, ϑε-ϑι, etc.—The *reduplication* probably only served to strengthen these shorter verbs in the Present; and thus were distinguished (§ 96. n. 2, 4) a shorter form (ἔϑην) for the Aorist, and a longer one for the Present and Imperfect (τίϑημι, ἐτίϑην).—An anomalous reduplication see in ὀνίνημι in the catalogue § 114.

NOTE 8. From this view of the subject it is evident, that the formation which at present constitutes the essential character of verbs in μι, could just as well occur in the *single parts* of any verb; and that therefore it is entirely unnecessary to assume an appropriate 1 pers. Present, for every single tense or form in which this flexion appears. Indeed, we shall find below (§ 110. 10) forms of the *Perfect*, whose Plural etc. is made in this manner; and also (§ 110. 6) *Aorists* 2 of this kind from some verbs, which have in the Present either the ordinary form (βιόω, δύω — A. 2 ἐβίων, ἔδυν), or a form entirely different (βαίνω, γιγνώσκω — A. 2 ἔβην, ἔγνων). The following paradigms of the few complete verbs of this conjugation, serve

at the same time for most of the single anomalous forms of this kind; and therefore we shall refer from the latter to these paradigms.

NOTE 9. The forms of the moods and participles in this conjugation, will also be found on close observation to be the same at bottom as the corresponding ones in the ordinary conjugation, only adapted to the analogy of the conjugation in μι. So much the less therefore, when similar moods elsewhere occur, can we presuppose old forms of the Present in μι; e. g. in the Aorists of the Passive, ἐτύφθην, τυφθείην, τυφθῆναι, etc. § 100. n. 10; and in some single epic forms, as the before mentioned φορῆναι, φιλήμεναι. § 105. n. 16.

NOTE 10. Some branches of the Doric dialect, however, actually formed the 1 pers. Pres. of many common verbs in μι instead of ω; e. g. ὄρημι, φίλημι, instead of ὁράω, φιλέω; and likewise the 3 pers. in σι, e. g. κρίνησι for κρίνει. Of this there are still some traces extant in the early epic writers; e. g. αἴνημι in Hesiod; and hither the Grammarians refer some Homeric forms, viz. the 3 pers. in ησι, e. g. Il. ε, 6 παμφαίνησι; Il. ι, 323 προφέρησι;* and the 2 pers. Pass. ὄρηαι Od. ξ, 343, as if from Pass. ὄρημαι (for -αμαι) from ὁράω, ὄρημι.†

§ 107. *Paradigms of the Conjugation in μι.*

ACTIVE.

Present.

	set, put (from ΘΕΩ)	*place*‡ (from ΣΤΑΩ)	*give* (from ΔΟΩ)	*shew.* (from δεικνύω)
Indicative.				
S.	τίθημι	ἵστημι	δίδωμι	δείκνῡμι
	τίθης	ἵστης	δίδως	δείκνῡς
	τίθησι(ν)	ἵστησι(ν)	δίδωσι(ν)	δείκνῡσι(ν)
D.	—	—	—	—
	τίθετον	ἵστατον	δίδοτον	δείκνυτον
	τίθετον	ἵστατον	δίδοτον	δείκνυτον
P.	τίθεμεν	ἵσταμεν	δίδομεν	δείκνυμεν
	τίθετε	ἵστατε	δίδοτε	δείκνυτε
	τιθέᾱσι(ν)	ἱστᾶσι(ν)	διδόασι(ν)	δεικνύασι(ν)
	or		or	or
	τιθεῖσι		διδοῦσι	δεικνῦσι

NOTE I, 1. The 3 Plur. in ασι(ν) is alone usual in good Attic; in the ancient Grammarians it is called Ionic, because it was erroneously considered as the resolved form. In usage however it is so far from Ionic, that on

* It is however to be considered, that this form occurs in Homer only after a *relative* (ὅστε, ὡς, etc.) and therefore ought everywhere to be written, as is now actually done in most of the instances, with ι subscript, ῃσι. It is then to be regarded as a freer use of the Subjunctive.

† A part only of the ancient Grammarians accent the word thus, ὄρηαι; others write ὁρῆαι, which is nothing more than a contraction of ὁράεαι into η instead of α, according to § 105. n. 15. In that case, the η is probably preferred here for the sake of euphony; since Homer has elsewhere regularly ὁρᾶται, ὁρᾶτο, etc.

‡ For the anomaly in the signification of this verb, see the notes under II, below.

the contrary only the circumflexed form, τιθεῖσι, διδοῦσι, δεικνῦσι, is to be found in Herodotus. It was in the later writers, that this latter form first came into use in the common language.

NOTE I, 2. The *contracted* form τιθεῖς, ἱστᾶς, etc. (§ 106. n. 5,) is in the Present least used by the Attics. From δίδωμι Herodotus uses the 3 Pres. διδοῖ.

Infinitive.

τιθέναι	ἱστάναι	διδόναι	δεικνύναι

Participle.

τιθείς (έντος)	ἱστάς (άντος)	διδούς (όντος	δεικνύς (ύντος)
τιθεῖσα	ἱστᾶσα	διδοῦσα	δεικνῦσα
τιθέν	ἱστάν	διδόν	δεικνύν

Subjunctive.

S. τιθῶ	ἱστῶ	διδῶ	
τιθῇς	ἱστῇς	διδῷς	from
τιθῇ	ἱστῇ	διδῷ	δεικνύω
D. — ἦτον, ἦτον	— ἦτον, ἦτον	— ὦτον, ὦτον	
P. ὦμεν, ἦτε, ὦσι	ὦμεν, ἦτε, ὦσι	ὦμεν, ὦτε, ὦσι	

For these Subjunctives see notes III.

Optative.

S. τιθείην	ἱσταίην	διδοίην	
τιθείης	ἱσταίης	διδοίης	from
τιθείη	ἱσταίη	διδοίη	δεικνύω
D. —	—	—	
τιθείητον	ἱσταίητον	διδοίητον	
τιθειήτην	ἱσταιήτην	διδοιήτην	
P. τιθείημεν	ἱσταίημεν	διδοίημεν	
τιθείητε	ἱσταίητε	διδοίητε	
τιθείησαν	ἱσταίησαν	διδοίησαν	

NOTE I, 3. We find also διδῴην; but this is a corrupt orthography of the later writers; as is also the Aor. 2, δῴην.

NOTE I, 4. This is strictly the appropriate form of the Opt. in verbs in μι, with which the Aor. Pass. in the ordinary conjugation agrees. There exists however here, as well as there, a *syncopated* form of the Dual and Plural, which especially in the 3 Plur. has almost entirely supplanted the longer form, viz.

D. τιθεῖτον	ἱσταῖτον	διδοῖτον
τιθείτην	ἱσταίτην	διδοίτην
P. τιθεῖμεν	ἱσταῖμεν	διδοῖμεν
τιθεῖτε	ἱσταῖτε	διδοῖτε
τιθεῖεν	ἱσταῖεν	διδοῖεν

Imperative.

τίθεσι	ἵστᾰθι, comm.	δίδοθι	δείκνῦθι, comm.
έτω, etc.	ἵστη, άτω, etc.	ότω, etc.	δείκνῦ, ῦτω, etc.
3 Pl. τιθέτωσαν	ἱστάτωσαν	διδότωσαν	δεικνύτωσαν
or τιθέντων	or ἱστάντων	or διδόντων	or δεικνύντων

NOTE I, 5. For τίθετι instead of τίθεθι, see § 18. 1.—The 2 Sing. in θι is little used, but instead of it the apocopated form, with the radical vowel lengthened, viz.

τίθει	ἵστη	δίδου	δείκνῡ

Imperfect.

S.	ἐτίθην	ἵστην	ἐδίδων	ἐδείκνῡν
	ἐτίθης	ἵστης	ἐδίδως	ἐδείκνῡς
	ἐτίθη	ἵστη	ἐδίδω	ἐδείκνῡ
D.	—	—	—	—
	ἐτίθετον	ἵστατον	ἐδίδοτον	ἐδείκνυτον
	ἐτιθέτην	ἱστάτην	ἐδιδότην	ἐδεικνύτην
P.	ἐτίθεμεν	ἵσταμεν	ἐδίδομεν	ἐδείκνυμεν
	ἐτίθετε	ἵστατε	ἐδίδοτε	ἐδείκνυτε
	ἐτίθεσαν	ἵστασαν	ἐδίδοσαν	ἐδείκνυσαν

NOTE I, 6. The *Singular* of this tense, except in ἵστημι, is most commonly formed after the contracted conjugation, and from the form ύω:

ἐτίθουν, εις, ει· ἐδίδουν, ους, ου· ἐδείκνυον, ες, ε(ν).

Perf.	τέθεικα	ἕστηκα	δέδωκα	from
Plupf.	ἐτεθείκειν	ἑστήκειν or εἱστήκειν	ἐδεδώκειν	ΔΕΙΚΩ

NOTE I, 7. In this Perfect and Plupf. of ἵστημι, we have to remark:

1) The *Augment*; since contrary to the custom of other verbs (§ 83. 3. § 82. 5), the ε which stands here instead of the ordinary reduplication of the Perfect, takes the *rough breathing*; and the Plupf. often increases this augment by the temporal augment ει.

2) The *syncopated forms* ἕσταμεν etc. which are commonly used instead of the regular forms; see below note II. 3.

3) The difference of *signification*, see notes II. 1, 2.

Fut.	θήσω	στήσω	δώσω	from
Aor. 1.	ἔθηκα	ἔστησα	ἔδωκα	ΔΕΙΚΩ

NOTE I, 8. This irregular Aorist in κα (§ 106. 10), in good writers, is used principally in the *Singular*; in the Plural, especially in the 1 and 2 pers. the Attics generally preferred the Aor. 2. — The other moods and participles never occur from the form in κα; except the participle Middle, which with its Indicative are found only in the dialects; see under the Middle form below, n. I, 17.

Aorist 2.

Indicative			
S. ἔθην	ἔστην	ἔδων	wanting.
like the	ἔστης	like the	
Impf.	ἔστη	Impf.	
D.	—		
	ἔστητον		
	ἐστήτην		
P.	ἔστημεν		
	ἔστητε		
	ἔστησαν		

NOTE I, 9. The Aor. 2 ἔστην deviates from the analogy of the Impf. and of verbs in μι in general, by its long vowel in the Dual and Plural (§ 106. 7).—The 3 Plur. ἔστησαν has the same form with the 3 Plur. Aor. 1, and can therefore be distinguished only by the connexion; the two tenses having different significations; see notes II.

NOTE I, 10. Of the Aor. 2 ἔθην and ἔδων, the *Sing. Indic. Act.* has not been retained in actual use. The remaining parts, however, are usual; some as the sole forms, and others on the ground of preference; see n. 8.

NOTE I, 11. Compare further here the Aorists 2 of some anomalous verbs in § 110. 6.

Inf.	θεῖναι	στῆναι	δοῦναι
Part.	θείς, θεῖσα, θέν	στάς, στᾶσα, στάν	δούς, δοῦσα, δόν
Subj.	θῶ, θῇς, etc.	στῶ, στῇς, etc.	δῶ, δῷς, δῷ, etc.
Opt.	θείην	σταίην	δοίην

The Subj. and Opt. are declined like the Present.

Impe-	(θέτι) θές	στῆθι	(δόθι) δός
rat.	θέτω	στήτω	δότω
	θέτον, ων	στῆτον, στήτων	δότον, των
	θέτε, τωσαν or θέντων	στητε, στήτωσαν or στάντων	δότε, τωσαν or δόντων

NOTE I, 12. For the *Subj.* and *Opt.* the same holds good here, that was said of these moods in the Present. See p. 221.

NOTE I, 13. The monosyllabic Imperative, θές, δός, etc. (§ 106. 4,) throws back its accent in composition, but not further than the penult syllable; e. g. περίθες, ἀπόδος.

NOTE I, 14. The Imperat. στῆθι in composition sometimes suffers an apocope, as παράστᾱ. So also βῆθι, see the Anom. βαίνω.

PASSIVE.

Present.

Indicative.

S.	τίθεμαι	ἵσταμαι	δίδομαι	δείκνυμαι
	τίθεσαι, poet. τίθῃ*	ἵστασαι	δίδοσαι	δείκνυσαι
	τίθεται	ἵσταται	δίδοται	δείκνυται
D.	τιθέμεθον	ἱστάμεθον	διδόμεθον	δεικνύμεθον
	τίθεσθον	ἵστασθον	δίδοσθον	δείκνυσθον
	τίθεσθον	ἵστασθον	δίδοσθον	δείκνυσθον
P.	τιθέμεθα	ἱστάμεθα	διδόμεθα	δεικνύμεθα
	τίθεσθε	ἵστασθε	δίδοσθε	δείκνυσθε
	τίθενται	ἵστανται	δίδονται	δείκνυνται
Infin.	τίθεσθαι	ἵστασθαι	δίδοσθαι	δείκνυσθαι
Part.	τιθέμενος	ἱστάμενος	διδόμενος	δεικνύμενος

* These contractions of the forms in *-εσαι, -ασαι,* into *-η, -ᾳ,* are in part doubtful, and in the earlier writers only poetical. See the *Ausf. Sprachl.* additions to § 107. 8. Edit. 2. p. 502.

Subjunctive.

S.	τιθῶμαι	ἱστῶμαι	διδῶμαι	from
	τιθῇ	ἱστῇ	διδῷ	δεικνύω
	τιθῆται	ἱστῆται	διδῶται	
D.	τιθώμεθον	ἱστώμεθον	διδώμεθον	
	τιθῆσθον	ἱστῆσθον	διδῶσθον	
	τιθῆσθον	ἱστῆσθον	διδῶσθον	
P.	τιθώμεθα	ἱστώμεθα	διδώμεθα	
	τιθῆσθε	ἱστῆσθε	διδῶσθε	
	τιθῶνται	ἱστῶνται	διδῶνται	

For some irregularity in the *accentuation* of this Subjunctive, see the notes under no. III.

Optative.

S.	τιθείμην	ἱσταίμην	διδοίμην	from
	τιθείο	ἱσταῖο	διδοῖο	δεικνύω
	τιθεῖτο	ἱσταῖτο	διδοῖτο	
D.	τιθείμεθον	ἱσταίμεθον	διδοίμεθον	
	τιθεῖσθον	ἱσταῖσθον	διδοῖσθον	
	τιθείσθην	ἱσταίσθην	διδοίσθην	
P.	τιθείμεθα	ἱσταίμεθα	διδοίμεθα	
	τιθεῖσθε	ἱσταῖσθε	διδοῖσθε	
	τιθεῖντο	ἱσταῖντο	διδοῖντο	

For the *Attic* Optative τίθοιτο, ἵσταιτο, δίδοιτο, etc. see notes III.

Imperative.

τίθεσο or	ἵστασο or	δίδοσο or	δείκνυσο
τίθου	ἵστω	δίδου	
τιθέσθω, etc.	ἱστάσθω, etc.	διδόσθω, etc.	δεικνύσθω, etc.

Imperfect.

S.	ἐτιθέμην	ἱστάμην	ἐδιδόμην	ἐδεικνύμην
	ἐτίθεσο or	ἵστασο or	ἐδίδοσο or	ἐδείκνυσο
	ἐτίθου	ἵστω	ἐδίδου	
	ἐτίθετο	ἵστατο	ἐδίδοτο	ἐδείκνυτο
D.	ἐτιθέμεθον	ἱστάμεθον	ἐδιδόμεθον	ἐδεικνύμεθον
	ἐτίθεσθον	ἵστασθον	ἐδίδοσθον	ἐδείκνυσθον
	ἐτιθέσθην	ἱστάσθην	ἐδιδόσθην	ἐδεικνύσθην
P.	ἐτιθέμεθα	ἱστάμεθα	ἐδιδόμεθα	ἐδεικνύμεθα
	ἐτίθεσθε	ἵστασθε	ἐδίδοσθε	ἐδείκνυσθε
	ἐτίθεντο	ἵσταντο	ἐδίδοντο	ἐδείκνυντο

Perf. τέθειμαι	ἕσταμαι	δέδομαι	from
τέθεισαι, etc.	ἕστασαι, etc.	δέδοσαι, etc.	ΔΕΙΚΩ
Plupf. ἐτεθείμην	ἑστάμην	ἐδεδόμην	

NOTE I, 15. As to the other moods etc. of the Perfect, it is easy to form the

Inf. τεθεῖσθαι, δεδόσθαι *Part.* τεθειμένος *Imper.* ἕστασο, etc.

The *Subj.* and *Opt.* do not occur.

Fut. 1. τεθήσομαι	σταθήσομαι	δοθήσομαι		from
Aor. 1. ἐτέθην	ἐστάθην	ἐδόθην		ΔΕΙΚΩ

NOTE I, 16. In ἐτέθην, τεθήσομαι, the syllable τε must not be taken for a reduplication; it is the radical syllable θε, which becomes τε because of the θ in the ending, according to § 18. n. 2. The form is therefore for ἐθέθην, θεθήσομαι.

Fut. 2 and 3 — and Aor. 2 — are wanting.†

MIDDLE.

Fut. 1. θήσομαι	στήσομαι	δώσομαι		from
Aor. 1. ἐθηκάμην	ἐστησάμην	ἐδωκάμην		ΔΕΙΚΩ

NOTE I, 17. The Aorists ἐθηκάμην, ἐδωκάμην, with their participles, belong solely to the Ionic and Doric dialects; the other moods do not occur. The Attic prose uses, from these verbs in the Middle, only the Aor. 2. Comp. the remarks on the Aor. Act. note 8 sq. above.—The Aor. 1 ἐστησάμην is, on the contrary, very much used; see notes II.

Aorist 2.

Indicative.

ἐθέμην	* ἐστάμην	ἐδόμην	wanting.
(ἔθεσο) ἔθου		(ἔδοσο) ἔδου	
etc.		etc.	

Declined like the *Imperf. Passive.*

Infin. θέσθαι	* στάσθαι	δόσθαι
Part. θέμενος	* στάμενος	δόμενος
Subj. θῶμαι	* στῶμαι	δῶμαι
Opt. θείμην	* σταίμην	δοίμην
Imper. (θέσο) θοῦ	* στάσο, στῶ	(δοσο) δοῦ

NOTE I, 18. All these are declined throughout like the corresponding forms of the *Pres. Passive.* — For the Attic forms of the Opt. and Subj. πρόσθοιτο, πρόσθωμαι, etc. see notes III.

NOTE I, 19. The *Infinitive* retains the accent when in composition, as ἀποθέσθαι, ἀποδόσθαι. The *Imperative* retains it in the Singular in composition, only when the preposition has but *one* syllable; e. g. προσθοῦ, προσδοῦ, ἀφοῦ from ἵημι; when the preposition has *two* syllables, the accent is thrown back upon it, e. g. περίδου, ἀπόδου. In the Plur. the

† The *Aor.* 2 and *Fut.* 2 *Pass.* are not possible in this formation; except that some verbs in νυμι can form them from the simple theme; see the Anom. ζεύγνυμι. The *Fut.* 3 does not directly occur from these verbs; though the Anom. Fut. ἑστήξομαι (note II. 4) may perhaps be considered as such.

accent always comes upon the preposition; e. g. *ἐπίθεσθε, πρόδοσθε, ἄφεσθε.*

NOTE I, 20. The Aor. 2 Mid. of *ἵστημι* does not occur; and stands in the paradigm only for the sake of the analogy, or on account of other verbs; e. g. *ἑπτάμην* from *ἵπταμαι*; see the Anom. *πέτομαι.*

Verbal Adjectives.

θετέος	*στατέος*	*δοτέος*	from
θετός	*στατός*	*δοτός*	*ΔΕΙΚΩ*

II. NOTES ON *ἵστημι.*

1. The verb *ἵστημι* is divided beeween the transitive signification *to place, cause to stand,* and the intransitive *to stand* (comp. § 113. 2). In the *Active* there belong to the signification

to place: Pres. and Impf. *ἵστημι, ἵστην,* Fut. *στήσω,* Aor. *ἔστησα,*

and to the signification

to stand: Perf. and Plupf. *ἕστηκα, ἑστήκειν,* Aor. *ἔστην.*

The *Passive* signifies throughout *to be placed*; but the Pres. and Impf. *ἵσταμαι, ἱστάμην,* as *Middle,* together with the Future Middle *στήσομαι,* have sometimes the signification *to place one's self,* and sometimes that of *to place,* i. e. *set up, erect,* e. g. a monument. The Aor. 1 Mid. *ἐστησάμην* always has this latter signification.

2. Besides this the *Perfect Active,* as to its signification, is here not Perfect, but *Present;* and the Pluperfect is consequently *Imperfect;* comp. § 113. n. 11. Thus

ἕστηκα I stand,
ἑστήκειν I stood; ἑστηκώς standing, etc.*

3. In the *Perf.* and *Plupf.* there is commonly used in the Dual and Plural of the Indicative, and throughout the other moods, a *syncopated* form, resembling the Present of verbs in *μι.* As this form is likewise found in other verbs, it will be illustrated below in § 110. 10; but in the mean time it is exhibited here, in order to render the inflection of *ἵστημι* complete.

Perf.	Plur.	*ἕστᾰμεν, ἕστᾰτε, ἑστᾶσι(ν)*
	Du.	*ἕστᾰτον*
Plupf.	Plur.	*ἕστᾰμεν, ἕστᾰτε, ἕστᾶσαν*
	Du.	*ἕστᾰτον, ἑστάτην*
Subjunct.		*ἑστῶ, ᾖς, ᾖ,* etc. *Opt. ἑσταίην*
Imperat.		*ἕστᾰθι, ἑστάτω,* etc.
Infin.		*ἑστάναι*
Particip.		(*ἑσταώς*) *ἑστώς, ἑστῶσα, ἑστώς,*† Gen. *ἑστῶτος*
		Ion. *ἑστεώς, εῶσα, εώς· εῶτος.*

* In some *compounds,* however, whose Middle passes over into the *intransitive* signification, the Perf. Act. can be translated in English as a real Perfect with the same signification; e. g. *ἀνίστημι I set up, ἀνίσταμαι I rise up, ἀνέστηκα I have risen up.*—In consequence of this usual *Present* signification, the later corrupt Greek formed from this tense a peculiar Present, *στήκω, stand;* hence 3 pers. *στήκει* Rom. 14: 4; Imper. *στήκετε* 1 Cor. 16: 13. al.

† There is also an irregular form of the Nom. and Acc. of this *Neuter,* viz. *ἑστός,* which was probably Attic. The flexion is always *ἑστῶτος,* etc. See the *Ausf. Sprachl.* under *ἵστημι* in the Catal. of Anom. Verbs.

Hence it appears, that this Perfect and Pluperfect have assumed, in the greater part of their flexion, both the *form* and the *signification* of the Present and Imperfect.

4. In consequence of the *Present* signification of this Perfect, and because the Fut. στήσω means *I will place*, and Fut. στήσομαι *I will place myself* or *for myself*, there has been formed from the Perf. ἕστηκα *I stand*, a special anomalous

Future ἑστήξω or ἑστήξομαι, *I will stand*,

with which is to be compared the similar Fut. in the Anom. θνήσκω.

5. In like manner for the transitive signification, there is also a

Perfect ἕστᾶκα *I have placed*,

which nevertheless belongs to a later period. The old Attic employed instead of the Perf. in both significations, either the two Aorists, or a circumlocution (§ 97. n. 6).

6. In some of the editions of Homer, the syncopated form of the Pluperf. 3 Pl. ἕστασαν is found both in the transitive and intransitive sense. But the more correct orthography seems to be this, viz. ἕστασαν in its usual sense as Imperfect, *they stood*; and ἔστασαν shortened for ἔστησαν from Aor. 1 ἔστησα, *they placed*, as Aorist, Od. σ, 307; which then, like the Aorists, could also be used for the Pluperf. *they had placed*, Il. μ, 56. Comp. the similar shortened form ἔπρεσε in the Anom. πίμπρημι.

7. The form ἕστητε *ye stand*, Il. δ, 243, 246, is a Homeric syncope for ἕστηκατε or ἕστατε.

III. NOTES ON THE SUBJUNCTIVE AND OPTATIVE.

1. The *Subjunctive* and *Optative* of the conjugation in μι, in their regular form, have the accent constantly upon the termination; e. g. τιθῶ, διδῶμεν, τιθεῖεν, τιθεῖντο, etc. In the ordinary conjugation these moods, wherever the final syllable permits it, throw the accent back upon the radical syllable; e. g. τύπτῃς, τύπτωμεν, τύπτοιμι, τύπτωνται, etc.

2. The cause of this accentuation is to be sought simply in the circumstance, that the syncope, which is so essential to the form in μι (§ 106. n. 6, 7), cannot properly have place in these moods. That is to say, the essential characteristic of these two moods lies not in the endings μεν, τε, μαι, etc. which they have in common with the Indicative, but in the *vowel* before these endings. This therefore they cannot drop, but cause it to flow together with the radical vowel into one long sound; which consequently, according to the rule, takes the accent of a contraction (§ 28. n. 9).

3. Nevertheless, this mode of forming a mixed sound is a different thing from the ordinary contraction of these moods in verbs άω, έω, όω. The difference of the *Optative* in the two forms of conjugation is obvious to the eye. In the *Subjunctive* the verbs in άω, έω, όω, contract the vowels εη, αη, οη, οῃ, in various ways; in the conjugation in μι, this mood is more simple. Those verbs which have η in the Indicative, (τίθημι, ἵστημι,) retain always the η and ῃ of the ordinary Subjunctive; but those in ωμι, instead of η and ῃ, have always ω and ῳ; see the Paradigms.—The Subjunct. ἱστᾷς, ἱστᾷ, which is also found, belongs consequently to the

form ἱστάω, and is less correct and less usual; see § 106. n. 5.—The Ionic resolution etc. of these forms, see in note IV. 8.

4. But the tendency to render these moods conformable in their accent to the general analogy,—according to which the accentuation of the conjugation in μι does not differ from that of ordinary barytone verbs,—has caused in the *Passive* several deviations from the above principle, which in some verbs were more, in others less usual. On this account, in the preceding paradigms, we have everywhere given the regular forms, both for the sake of uniformity, and in order to make the deviations of usage more perceptible. In the two verbs τίθημι and ἵημι (§ 108), the deviations are for the most part peculiar to the Attics, and consist in this, viz. that the radical or stem-vowel is dropped, and then the endings of both moods are assumed from the ordinary conjugation; while the accent, when possible, is thrown back, so that these forms appear just as if derived from an Indicative in ομαι. In the *Subjunctive* indeed, the accent constitutes the only distinction, e. g.

τίθωμαι instead of τιθῶμαι
Aor. 2. Mid. πρόσθηται, πρόηται, etc.

But in the *Optative* the diphthong οι is assumed, and serves also to mark these forms, e. g.

τίθοιτο, περίθοιντο, πρόοισθε.

Comp. κάθημαι under ἧμαι (§ 108. II. 3); and μέμνημαι under the Anom. μιμνήσκω.

5. From ἵσταμαι the *Optative* alone assumes this accentuation, retaining its usual diphthong, and is thus used by all writers; e. g.

ἵσταιο, ἵσταιτο, ἵσταισθε, ἵσταιντο.

But the *Subjunctive* is always ἱστῶμαι, συνιστῆται, etc. From δίδομαι however we find these moods sometimes accented as in no. 4, which also is regarded as Attic:

Subj. δίδωται Opt. ἀπόδοιντο.*

In all other verbs which conform to ἵσταμαι and δίδομαι, these moods always have the accent on the antepenult; e. g. δύνωμαι, δύναιτο, ὄναιτο ἐπίστηται, from δύναμαι, ὀνίναμαι, ἐπίσταμαι (see in § 114); ὄνοιτο from Anom. ὄνομαι with radical ο. We find too in verbs in αμαι, as well as in τίθεμαι, examples of transition to the form -οίμην; see the Anom. μάρναμαι and κρέμαμαι.

6. Verbs in νμι commonly form both these moods from the theme in νω, as δεικνύης, δεικνύοιμι. Still there are some examples, which shew that they could be formed here after the analogy of other verbs in μι, by using simply long υ instead of the usual mixed vowel or diphthong; e. g. *Opt.* δαίνῦτο Il. ω, 665. πήγνῦτο Plat. Phaed. extr. *Subj.* 3 Sing. σκεδαννῦσι ib. p. 77. *d.* like the old form τύπτῃσι, τιθῇσι. (§ 103. V. 13.)†

* Our knowledge of this supposed Atticism, (of which Fischer ad Weller. II. p. 469, 470, 472, 484, 485, has collected some examples even from Ionic writers,) is still very imperfect and uncertain; and more accurate investigation has yet to determine and rectify much in the above specifications.

† See below in § 110. 6, marg. note to φύην, and also ib. 7, φθίμην.—The above accentuation of the Passive forms δαίνῦτο, πήγνῦτο, is founded on the analogy of the examples contained in the preceding notes. Comp. λέλῦτο § 98. n. 9.

IV. *Dialects.*

1. Many of the deviations of the dialects in the ordinary conjugation, are also common to verbs in *μι*; as the *iterative* form in *σκον*, which in these verbs always has the short radical vowel before this ending, e. g.

Impf. *τίθεσκον, δίδοσκον, δείκνυσκον*
Aor. 2 *στάσκον, δόσκον.*

Further the *Infinitives* *τιθέμεν, ἱστάμεν, ἱστάμεναι* (for *τιθέναι, ἱστάναι*), *θέμεν, θέμεναι, δόμεναι* (for *θεῖναι, δοῦναι*), *στήμεναι* for *στῆναι*, etc. Also the Ionic ending of the 3 Plur. in *ατ αι, ατο*; e. g. *τιθέαται* for *τίθενται*, *ἐδιδόατο*, etc.—The Dorics of course in those verbs whose stem-vowel is *α*, everywhere insert their long *α* instead of *η*; e. g. *ἵστᾱμι, στᾶναι.*

2. For the sake of the metre the epic poets employ the Inf. *τιθήμεναι*, Part. Pass. *τιθήμενος*; and *διδοῦναι* instead of *διδόναι*. They sometimes retain the *reduplication* in forms where it is not customary, e. g. Fut. *διδώσω* instead of *δώσω.*

3. The Ionics, in verbs in *ημι* from *άω*, change *α* before a vowel into *ε*; e. g. *ἱστέασι* for *ἱστάασι* comm. *ἱστᾶσι.* Comp. § 105. n. 8.—Hence they have in the 3 Plur. Pass. *ἱστέαται* (instead of *ἱστάαται*) for *ἵστανται*; see n. 1 above.

4. The Ionic dropping of the *σ* in the endings *σαι* and *σο* (§ 103. III) appears here less frequently; Herodot. *ἐπίστεαι* (for *-ααι*) from *ἐπίσταμαι, ἐπίστασαι·* Hom. *θέο* for *θέσο, μάρναο* for *μάρνασο, δαίννο* for *ἐδαίνυσο.*

5. The Dorics have *τι* for *σι*; in the Sing. *τίθητι* for *τίθησι*; and in the Plural, (the *ν* being also restored § 103. V. 4,) *τιθέντι, ἱστάντι, διδόντι*, for *-εῖσι, ᾶσι, οῦσι.*

6. The 3 Plur. of the *Imperf.* and *Aor.* 2 *Act.* in *σαν* is made by the Dorics and the epic writers a syllable shorter, and ends simply in *ν* with the preceding short or shortened vowel; i. e. instead of *εσαν*, they put *εν*; e. g.

ἔτιθεν for *ἐτίθεσαν*,

instead of *ασαν, ησαν,—ᾰ́ν*; e. g.

ἔφᾰν for *ἔφασαν* (see *φημί* below)
ἔστᾰν, βάν, for *ἔστησαν, ἔβησαν*,

instead of *οσαν, υσαν — ον, ῦν*, e. g.

ἔδον, ἔδῦν, for *ἔδοσαν, ἔδῦσαν.*

7. For the 1 Sing. *Imperf.* *ἐτίθην*, the Ionics say *ἐτίθεα.*

8. Since the *Subjunctive* of this conjugation is formed by a species of contraction (see above, III. 2, 3), it receives in the Ionic dialect a sort of resolution; viz. by inserting the accented radical or stem-vowel before the ordinary Subjunctive-ending, according to the following rules:

a) Verbs whose radical or stem-vowel is *ε* or *α*, adopt here *ε* as the stem-vowel (see n. 3 above); thus

τιθέω, τιθέῃς, τιθέῃτε, τιθέωσι, τιθέωμαι, etc. for *τιθῶ, ῇς*, etc.
ῶμαι, etc. — and *θέω, θέῃς, θέωμαι*, etc. for *θῶ, θῇς*, etc.
ἱστέω, ἱστέῃς, στέω, στέῃς, στέωμεν, etc. — for *ἱστῶ, στῶ, στῇς*, etc.

b) Verbs whose original stem-vowel is *ο*, take *ω*; thus *διδώω, δώω, δώῃς, δώῃ*, etc. for *διδῶ, δῶ, δῷς, δῷ.* etc.

9. The epic writers have also this Ionic resolution; and can vary it in two different ways, according to the necessities of the metre:

a) They prolong the ε. According to the general rules, this can be done only by means of ει; and thus we find θείω, θείῃς, θείωμεν, etc. for θῶ, etc. and so also στείω for στῶ. But where the original vowel of contraction is η, only the *doubling* of the sound can have place (§ 105. n. 10. § 28. n. 3, marg. note); where again η is put instead of ε. This occurs in those verbs whose stem-vowel is α, usually; and for στῶ, στῇς, στῇ, etc. we accordingly find στείω, στήῃς, στήῃ. In those with the stem-vowel ε the usage is variable; and we find both θείης, θείῃ, θείητε, and θήῃς, θήῃ, etc.*

b) They shorten the peculiar vowel of the Subjunctive (§ 103. V. 15); but for the most part only where the stem-vowel is prolonged as above; thus

θείομαι, στείομεν, for θέωμαι, στέωμεν
στήετον for (στῆτον) στήητον
δώομεν for δώωμεν.

10. Since the epic writers make the 3 Sing. in all Subjunctives in σι (§ 103. V. 13), some forms arise here which must be carefully distinguished both from the Indicative, and from the 3 pers. Plur. e. g. ἱστῇσι for ἱστῇ, δῷσι for δῷ.

11. The Optative is never resolved; except that the Ionics say θεοίμην for θείμην, precisely as if from ΘΕΩ.

§ 108. *Verbs in μι from* ʿΕΩ, ʾΕΩ, ʾΙΩ.

Among the anomalous verbs in μι are several short ones, which are very liable to be confounded; especially in composition, where the breathing in many cases disappears. Thus προσεῖναι can come from both ἐεῖναι and εἶναι, while in ἀφεῖναι and ἀπεῖναι the breathing is distinguished; though not even here in Ionic writers, who in such words omit the aspirate. The theme ʿΕΩ has three principal significations, viz. (1) *to send*, (2) *to set, place*, (3) *to clothe*; —ʾΕΩ has the signification *to be*;—and ʾΙΩ, *to go*.

I. ἵημι, *send, cast*; from ʿΕΩ.

1. This verb may be compared throughout with τίθημι, from which it deviates very little. The ι stands instead of the reduplication (§ 106. 6); in the Attic dialect it is long. When a form begins with the short radical ε, it is susceptible of the temporal augment, and ε passes over into ει (§ 84. 2).

* The ancient Grammarians themselves are not uniform on this point, and we find both modes of orthography in the best editions; and besides these a *third*, which drops the ι *subscript* in the 2 and 3 person (θείης, θείη), and thus makes them precisely like the Optative. Still, this last appears to be the least correct form; and seems to be founded solely on the supposition, that the ι has passed over to the preceding vowel, θέῃ, θείη. See § 103. V. 14; and compare the whole of notes 8, 9, above, with what is there said of the Subjunct. Aor. Passive.

NOTE. An actual comparison with *τίθημι* is here presupposed; and therefore in what follows, all the forms in actual use, are quoted without further remark. It must however be observed, that the *simple* verb occurs but seldom; and that the *greater part* of the forms here adduced are found only in composition.

ACTIVE. Pres. ἵημι, ἵης, etc. 3 Plur. ἱᾶσι (ν) or ἱεῖσι (ν); the former contr. from ἱέασι, comp. τιθέασι.

Inf. ἱέναι *Part.* ἱείς *Subj.* ἱῶ *Opt.* ἱείην *Imper.* (ἵεθι) comm. ἵει from ʽΙΕΩ, like τίθει from ΤΙΘΕΩ.

Imperf. ἵην and (from ʽΙΕΩ) ἵουν, in compos. ἀφίουν or ἠφίουν (see § 86. note 2); 3 Plur. ἠφίεσαν

Perf. εἷκα.* Pluperf. εἵκειν

Fut. ἥσω. Aor. 1 ἧκα (§ 106. 10), Ion. ἔηκα.

Aor. 2 ἧν, etc. (not used in the Sing. but for it the Aor. 1,) Pl. εἷμεν, εἷτε, εἷσαν, comm. with the augment εἶμεν, εἶτε, εἶσαν, (καθεῖμεν, ἀνεῖτε, ἀφεῖσαν)

Inf. εἶναι *Part.* εἷς *Subj.* ὦ

Opt. εἴην Pl. εἶμεν, εἶτε, εἶεν, for εἴημεν, etc.

Imp. ἕς

So especially the compounds, e. g. ἀφεῖναι, ἀφῶ, ἄφες, etc. Opt. Pl. ἀνεῖμεν for ἀνείημεν, etc.

PASS. and MID. comp. τίθημι, e. g. Pres. ἵεμαι Perf. εἷμαι, μεθεῖμαι, μεθεῖσθαι, μεθείσθω, etc.

Aor. 1 Pass. ἕθην, comm. with the augment εἵθην, e. g. ἀφείθην *Part.* ἀφεθείς, etc.

Aor. 1 Mid. ἡκάμην, more used than the corresponding Aorist from τίθημι, but only in the Indicative.

Aor. 2 Mid. ἕμην, comm. with the augment εἵμην, e. g. ἀφεῖτο, ἐφεῖντο.†

Hence ἔσθαι ἕμενος (προέσθαι, ἀφέμενος) *Subj.* ὦμαι *Opt.* εἵμην, εἷο, etc. *Imp.* οὗ (ἀφοῦ, προοῦ, πρόεσθε, etc. see p. 225.)

Verbal Adject. ἑτέος, ἑτός (ἄφετος, etc.)

2. For the *Attic Subjunctive* and *Optative*, e. g. πρόωμαι, πρόηται· ἵοιτο, ἀφίοιντο, πρόοισθε;—and for the dialects, e. g. ἀφέω, ἀφείω for Subj. ἀφῶ; ᾖσι for 3 Sing. Subj. ᾖ; see § 107. III, IV.

3. Peculiar to this verb, however, is an Attic-Ionic form of the Imperf. in -ειν instead of -ην in the compounds, e. g. προΐειν Od. κ, 100. ἠφίειν Plat. Euthyd. 51. See the *Ausf. Sprachl.*

4. Particularly to be noted are the Homeric forms of the Fut. and Aor. ἀνέσει, ἀνέσαιμι, etc. after another (more regular) formation; but these occur only in composition with ἀνά, and as it would seem only when this preposition has the sense of *back, again.*

5. An old theme ʽΙΩ has sometimes been assumed, especially in the com-

* Like τέθεικα.—A less usual form was ἔωκα, with ω inserted (§ 97. n. 2); whence the Passive form ἀφέωνται in the N. Test. Matt. 9: 2, 5, etc. See Lexilog. I. p. 296.

† The accent is not drawn back because of the augment; see § 84. n. 4.

pounds *ΑΝΙΩ, ΜΕΘΙΩ.* But all the forms which are referred to it, are chiefly Ionic and poetical, and depend for the most part on the accent.* With more certainty may be referred thither the Homeric ξύνιον, and the Ionic form μεμετιμένος from *ΜΕΤΙΩ* (Impf. μετίετο or ἐμετίετο) Ion. for *ΜΕΘΙΩ*, comm. μεθίημι, μεθίετο, μεθειμένος.

II. εἶσα *did set, did place;* ἧμαι *sit.*

1. *Εἶσα* is a defective verb, from which in the *transitive* sense,—yet only in some special significations, as to *lay the foundation* of a building, *erect*, *place* an ambush, etc.—the following forms occur:

Aor. 1. εἶσα, Mid. εἰσάμην,

where the diphthong is strictly the augment; hence *Part.* ἕσας Od. ξ, 280; also for the sake of the metre *Inf.* ἔσσαι (ἐφέσσαι), ἔσσατο, and with the syllabic augment ἐέσσατο Od. ξ, 295; which forms are liable to be confounded with the similar ones from ἔννυμι below. — The diphthong ει however, passed over as a strengthening into the other forms; e. g. *Imperat.* εἶσον, *Part.* εἴσας εἰσάμενος. The Fut. Mid. εἴσομαι is less usual. All the defective parts were supplied from ἱδρύω.

2. The Perfect Passive has the following form, which most commonly has the force of an *intransitive Present*, viz.

ἧμαι *I sit.*

Pres. ἧμαι, ἧσαι, ἧσται, etc. 3 Pl. ἧνται (Ion. ἕαται, epic εἵαται)
Impf. ἧμην, ἧσο, ἧστο, etc. 3 Pl. ἧντο (Ion. ἕατο, epic εἵατο)
Inf. ἧσθαι *Part.* ἥμενος *Imper.* ἧσο, ἥσθω, etc.

3. The compound κάθημαι is in more common use. This verb does not assume the σ in the 3 pers. except in the Imperf. when it does not take the syllabic augment; thus

κάθημαι, 3 κάθηται
ἐκαθήμην or καθήμην, 3 ἐκάθητο or καθῆστο
Inf. καθῆσθαι† *Part.* καθήμενος *Imp.* κάθησο *Subj.* κάθωμαι, ῃ, ηται, etc. *Opt.* καθοίμην, 3 κάθοιτο (comp. § 107. n. III. 4.)

Later writers employ also for the 2 pers. the form κάθῃ and in the Imperat. κάθου, for κάθησαι, κάθησο. — The Ionics in their manner have τ instead of θ; as κάτημαι, 3 Pl. κατέαται, etc.

4. All the defective parts are supplied from ἕζεσθαι or ἵζεσθαι, and its compounds with κατά.

III. ἔννυμι, Ion. εἵνυμι, *I clothe.*

This verb is inflected like δείκνυμι, and forms its defective parts from the theme ʿ*ΕΩ*. Comp. § 112. 14.

Except in composition, this verb is only poetical. The following forms occur:

* If we write e. g. 2 Sing. Pres. μεθιεῖς, it belongs to ʿ*ΙΕΩ*; but μεθίεις to ʿ*ΙΩ*.

† We must not overlook in this compound the difference of accent between κάθημαι and καθῆσθαι, which marks these as originally forms of the Perf. Pass. (Comp. § 103. I. 1, and 4, 2.) So also in κεῖμαι § 109. II.

Fut. ἔσω, ἔσσω, Aor. ἔσσα* *Inf.* ἔσαι, ἔσσαι, *Mid.* ἐσσάμην
Perf. Pass. εἶμαι, εἶσαι, εἶται, etc. hence 3 Pl. Plupf. εἵατο Il. σ, 596, — and from a form ἔσμαι, Plupf. 2 pers. ἔσσο, 3 pers. ἔστο,
also with the syllabic augment, Aor. ἐέσσατο, Plupf. ἔεστο.

In prose the compound ἀμφιέννυμι is usual:
Fut. ἀμφιέσω Attic ἀμφιῶ. Aor. 1 ἠμφίεσα, ἀμφιέσαι.
Perf. Pass. ἠμφίεσμαι, ἠμφίεσαι, ἠμφίεσται, etc. *Inf.* ἠμφιέσθαι.

The compound with ἐπί is likewise usual, commonly without elision of the ι; e. g. Aor. 1 Mid. ἐπιέσασθαι.

IV. εἰμί *I am;* from ᾽ΕΩ.

1. The usual flexion of εἰμί is the following:

Present S.	εἰμί	εἶς, comm. εἶ	ἐστίν, ἐστί
	D. —	ἐστόν	ἐστόν,
	P. ἐσμέν	ἐστέ	εἰσίν, εἰσί

Inf. εἶναι *Part.* ὤν (G. ὄντος), οὖσα, ὄν
Subj. ὦ, ᾖς, ᾖ· ἦτον, ἦτον· ὦμεν, ἦτε, ὦσι (ν)
Opt. εἴην, εἴης, εἴη· εἶητον, εἰήτην or εἴτην, εἴημεν or εἶμεν, εἶητε or εἶτε, εἴησαν comm. εἶεν *
Imp. ἴσθι †, ἔστω· ‡ D. ἔστον, ἔστων· P. ἔστε, ἔστωσαν, or ἔστων

Imperf. S.	ἦν	ἦσθα ‖	ἦν
	D. —	ἦτον or ἦστον	ἤτην or ἦστην
	P. ἦμεν	ἦτε or ἦστε	ἦσαν

The Fut. is formed as Middle:
ἔσομαι 2 ἔσῃ or ἔσει 3 ἔσεται comm. ἔσται
Inf. ἔσεσθαι, etc.
Verbal Adjectives (Neut.) ἐστέον (συνεστέον, etc.)

2. There is further an Imperf. from the Middle,
1 Sing. Imperf. ἦμην,
which is equivalent to that of the Active, but less frequent in earlier writers. A form of the 3 Plur. εἵατο for ἦντο Od. ν, 106, is recognized by the ancient Grammarians, but is doubtful; the ancient reading was εἵατο; see *Ausf. Sprachl.*—The Dorics and epic writers have the 2 Sing. *Imperat.* ἔσο, ἔσσο.

3. The whole Present εἰμί etc. is *enclitic;* but actually takes the inclination, only when it is merely the logical copula, connecting the subject and its predicate; whenever it signifies actual existence, it retains the tone. The 3 Sing. especially, then takes the tone on the first syllable; e. g. θεός ἔστιν· ἔστι μοι δοῦλος. Further, ἔστιν always stands after the unaccented particles ὡς, οὐκ, εἰ, and after τοῦτο and ἀλλά when these words have an apostrophe: οὐκ ἔστι, τοῦτ᾽ ἔστιν. Elsewhere however, when the inclination

* The particle εἶεν *be it so, well,* seems to have come from the 3 Sing. εἴη; for the Sing. is requisite, whether we supply τοῦτο or ταῦτα.

† Not to be confounded with ἴσθι *know;* see § 109 οἶδα.

‡ A rare form is ἤτω, Plat. Rep. 2. p. 361. c.

‖ In later writers ἦς. Comp. § 103. V. 12.

is only *prevented* (§ 14. 6), the tone remains on the final syllable; e. g. λόγος ἐστί, ἀγαθὸς δ' ἐστίν. — The 2 pers. εἶ or εἶς is never inclined, except in the dialect-form ἐσσί (4).

4. In no verb are the dialects so various and multiplied as in this. We adduce here, for the most part, only such as do not follow of course from the general principles stated in § 103.

Present. Doric, S. ἐμμί, ἐσσί, ἐντί, which last stands also for the 3 Plur. εἰσί.—Ionic 2 Sing. also ἐσσί, 1 Plur. εἰμέν, 3 Plur. ἔᾱσι(ν).—A poetical form is ἐμέν for ἐσμέν.

Imperf. Ion. sometimes ἦα and ἔα, 2 ἔας, 3 ἦε or ἦεν, 2 Pl. ἔατε, etc. and sometimes ἔον (1 pers. in Hom.) and ἔσκον from the theme Ἐ*Ω*.—From the form ἔα comes the Attic form of the

1 pers. ἦ for ἦν.

For the 3 Sing. ἦν the epic writers have also the doubled sound ἤην and ἔην.* The Dorics have for the same, by a peculiar anomaly, ἦς; and for the 3 Plur. ἦσαν the Ion. and Dor. is ἔσαν.†

Infin. Ancient and Ionic ἔμεν, ἔμεναι, ἔμμεν, ἔμμεναι
Dor. ἦμεν and ἦμες.‡

Finally, the Ionics form from the theme Ἐ*Ω* the participle ἐών with the accent on the final syllable, Subjunct. ἔω, Opt. ἔοιμι.

5. In *composition* the preposition, in all cases not contrary to the general rules (§ 103. I), takes the accent upon itself; e. g. πάρειμι, 2 pers. πάρει. But in παρῆν on account of the augment, παρέσται on account of the syncope, παρεῖναι (§ 103. I. 4, 3) *Subj.* παρῶ, ῇς, ῇ, etc. and *Opt.* 3 Pl. παρεῖεν on account of the formation in μι (§ 107. III), the accent remains upon the verb. The participle also retains the tone, παρών. — For πάρα, ἔνι, etc. instead of πάρεστι, ἔνεστι, etc. see § 117.

V. εἶμι *I go;* from Ἰ*Ω*.

1. The radical sound of this verb is ι, which when lengthened passes over into ει. With this change are connected many anomalies, both of form and of signification. The following are the forms in use.

Pres. S.	εἶμι	εἶς comm. εἶ	εἶσι(ν)
D.	—	ἴτον	ἴτον
P.	ἴμεν	ἴτε	ἴᾱσι(ν)

Inf. ἰέναι
Part. ἰών, always with the accent on the ending, as in other verbs the Part. Aorist.

* In Il. λ, 762 ἔην stands for the first person, but is doubtful; see the *Ausf. Sprachl.* p. 551 marg. note. Ed. 2, p. 531. The more probable reading is ἔον.

† That ἦν is sometimes adduced as being used for ἦσαν, rests solely on some poetical passages, where ἦν stands with the Plural, but so that it always precedes the subject, as Hes. Θ, 321 τῆς δ' ἦν τρεῖς κεφαλαί. It is therefore simply a peculiarity of Syntax; see § 129. n. 2.

‡ Both these Doric forms are also 1 Pl. Imperfect.

Subj. ἴω *Opt.* ἴοιμι or ἰοίην
Imperat. ἴθι (in composition εἰ, as πρόσει, ἔξει, etc.) ἴτω etc. 3 Pl. ἴτωσαν or ἰόντων.

Imperf. S. ἤειν comm. ἤϊα or ᾖα
ἤεις or ἤεισθα
ἤει or ἤειν* Ion. ἤϊε or ἤϊεν
P. ἤειμεν or ᾖμεν
ἤειτε or ᾖτε
ἤεσαν Ion. ἤϊσαν, Hom. ᾖσαν

The Dual is formed after the analogy of the 2 pers. Plural.

MID. with the signif. *hasten, hasten away,* is commonly used only in the Pres. and Impf.

ἴεμαι, ἰέμην,

and is declined like ἵεμαι from ἵημι.

Verbal Adject. ἰτέος, ἰτός, or ἰτητέος, ἰτητός.

2. The compounds have the accent like those of εἰμί; and hence e. g. πάρειμι, πάρει, are forms of the same persons of that verb; and 3 Sing. πάρεισι is the same as the 3 Pl. of the compound of εἰμί.

3. This verb is the sole example of a form in μι which has ι for its radical or stem-vowel.† And just as verbs whose radical vowel is ε, retain this in the Plural, while in the Sing. they change it into η, so here the ι is prolonged into ει; hence εἶμι, εἶσι, ἴμεν, ἴτε, like τίθημι, ησι, εμεν, ετε. In the Infin. ἰέναι and Mid. ἴεμαι etc. the ε is therefore only an epenthesis; since it strictly would be ἴναι, ἴμαι, just as from τίθ-ημι, -έναι, -εμαι; and to this analogy correspond the *ancient* and *epic Infinitives* ἴμεν, ἴμεναι, like τιθέμεν for τιθέναι.—Entirely analogous, but with ει instead of ι, is the Homeric *Optative* εἴην Il. ω, 139. Od. ξ, 496, after the analogy of φῦην; see § 107. III. 6 and marg. note. But likewise, after the literal analogy of ἰέναι (τιθέναι), tradition has in one instance adopted the Opt. form ἰείην, like τιθείην, in Il. τ, 209.—Instead of εἶς or εἶ Homer has εἶσθα.

4. Besides the forms above adduced, there occurs nothing further in the common language; and the verb is therefore to be considered as really defective. It must however here be noted, that the above forms of the *Active* belong also *in common usage* to the mixed anomalous verb ἔρχομαι, ἦλθον (see the catalogue), and supply the place of some of its less usual forms.

5. This verb has in its signification the peculiar anomaly, that

the Present εἶμι has the signification of the Future, *I will go.*

From this there is no real exception, except in the epic and later writers. This εἶμι therefore supplies the place of the Fut. ἐλεύσομαι (see the Anom. ἔρχομαι), which form is less usual, especially in the compounds, where it becomes too unwieldy.‡

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* This form occurs for the most part only before vowels.

† Single syncopated forms, which follow the same analogy in other verbs (§ 106. n. 8), are the Plur. of the Perf. δέδια, and the Aor. 2 Mid. ἐφθίμην; see the Anom. δεῖσαι, φθίω.

‡ This usage is by no means limited to the Attics; see e. g. Herod. III. 72

6. The other moods of *εἶμι*, when their nature permits it, can likewise take the signification of the Future; although in the dependent clauses in which they usually stand, this is not at once so obvious. * It it most apparent in the participle; e. g. *παρεσκευάζετο ὡς ἀπιών*, "he makes preparation like one who will depart." † But in most instances, the other moods and the participle appear in a *present* sense, and so stand for the same moods of *ἔρχομαι*, to which they are commonly preferred because of their shortness.

7. The learner must take care not to be misled by the anomalous accent on *ἰών*, so as to regard this participle as an Aorist. The same anomaly appears in the Ion. *ἐών* from *εἰμί*, and in *κιών* from the Anom. *κίω*. ‡

8. Instead of the *Imperfect* above given, the ancient Grammarians have another, viz. *εἶν, εἶς, εἶ, ἶμεν, ἶτε, ἴσαν*; and likewise another *Aorist* 2 *ἴον, ἴες*, etc. to which they erroneously refer the Part. *ἰών* on account of its accent. All that is found of these forms belongs solely to the epic language; and varies in signification, like the ancient preterites, between the Imperfect and Aorist; but except the third persons,

ἴε or *ἴεν, ἴτην, ἴσαν*,

there is nothing to be found. ‖ From these the Grammarians, and they alone, have supplied the other forms by analogy. ¶

9. From these two simple preterite forms, however, arose in actual usage two fuller forms; viz. from *ἴον*, in the epic writers, *ᾔϊον* or *ᾖον*; and from *εἶν*, in the common language, the *ᾖειν* given above. This latter form passed over at the same time into its Ionic shape *ᾔϊα* or *ᾖα*; just as in *τίθημι* the Ion. *ἐτίθεα* comes from *ἐτίθην*, and in *εἰμί am* the Ion. *ἔα* from *ἦν*; except that here this *ᾔϊα, ᾖα*, remained in use in the Attic language along with *ᾖειν*. The ancient Grammarians very erroneously brought forward this *ᾔϊα, ᾖα*, as *Perfect*, and *ᾖειν* as the corresponding *Pluperfect*; although this is entirely contradicted by the signification, and although no further forms from *ᾔϊα* occur which are at all characteristic of the Perfect,

πάρῑμεν. Hom. Il. *κ*, 450. In Homer however there are some examples of this verb as *Present*, e. g. Od. *κ*, 191; while among the Attics, at least in prose, there are no genuine examples; for all those are not genuine, where the Fut. can indeed be expressed by the Present in English, but the sense nevertheless undeniably points to the Future; e. g. *I go home* or *am now going home*, instead of *I will* or *am about to go home*.

* E. g. Thuc. V. 7 *ἐνόμιζεν ἀπιέναι ὁπόταν βούληται*, "he thought he could depart when he pleased;" where we can also say, "he thought to depart."—So also after *ὄμνυμι*, e. g. *ὤμοσεν ἀπιέναι juravit se abiturum, he swore to depart*. See also Plato. Phaed. p. 103. *d*.

† A very clear instance of the Fut. is e. g. Xen. Anab. II. 3. sub fin. *ἤξω συσκευασάμενος, ὡς ἀπάξων ὑμᾶς εἰς τὴν Ἑλλάδα, καὶ αὐτὸς ἀπιὼν ἐπὶ τὴν ἐμαυτοῦ ἀρχήν*.

‡ The form *ἰών* can indeed be taken as preterite in such connexions as e. g. Il. *α*, 179 *οἴκαδ' ἰὼν — Μυρμιδόνεσσιν ἄνασσε*. But we shall hereafter shew (§ 144. n. 7), that other Presents stand in the same manner. The real Part. Aor. is *ἐλθών*; see the Anom. *ἔρχομαι*.

‖ When in the editions of prose writers, *ἄπῑμεν, πρόσῑσαν*, etc. are occasionally found as Imperfect, such cases are either false readings, as *ἶμεν* for *ᾖμεν*, or the corrupted language of later writers.

¶ That is, *εἶν* has the same analogy to *εἶμι* and *ἴσαν*, as *ἐτίθην* to *τίθημι* and *ἐτίθεσαν*.

neither in *-ασι*, *-έναι*, nor Part. *ὡς*.* This Impf. *ἦα*, *ἦεις*, etc. seems principally to have remained in use, in order to take the place of the Impf. *ἠρχόμην* from *ἔρχομαι*, which was less used because of its ambiguity, it being also the Impf. of *ἄρχομαι*.†

10. In the *epic* language we find another form of the *Middle*, which does not necessarily take the accessory idea of *haste*; viz.

Fut. and Aor. 1 *εἴσομαι*, *εἰσάμην*,

both of which are liable to be confounded with the similar forms from *εἴδω*; especially since Homer makes also *ἐείσατο*, and does not *elide* the vowel of the preposition; as *καταείσατο went down*. Comp. *εἴδω* in § 114.

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* With this *ἦειν* and *ἤϊον*, as protracted forms from *εἶν* and *ἴον*, compare the form *ἠείδειν* for *ἤδειν* or *εἴδειν*, in § 109 under *οἶδα*. The orthography *ἦειν* with *ι* subscript was introduced only by the Grammarians, on account of this erroneous derivation from *ἦϊα*. The protraction itself arose simply from an effort to render the *augment* audible, without obscuring the sound of *ει*. The forms *ἦειμεν*, *ἦειτε*, *ἦεσαν*, however, which really occur, have without doubt crept into use from the seeming analogy of the Pluperfect; since at first only *ἦϊμεν*, *ἦϊτε*, *ἦϊσαν*, were used; which last form (*ἦϊσαν*) has actually been preserved in the Ionic dialect; see in 1 above.

† It is proper to bring forward here some examples, in support of this use of *ἦα* as an *Imperfect*. Plato Rep. 5 init. where Socrates relates a conversation, and after mentioning the question of the other, "What species of malice he meant?" proceeds: *καὶ ἐγὼ μὲν ἦα τὰς ἐφεξῆς ἐρῶν* — , *ὁ δὲ Πολέμαρχος ἐκτείνας* — — *προσηγάγετο* — *καὶ ἔλεγεν ἄττα* — . Here every language, which distinguishes the Aorist from the Imperfect, requires the Imperfect, *in eo eram ut dicerem, j'allois dire, I was going to say*. Xen. Cyr. V. 4. 10, 11, where the conversation of two persons who meet each other is related: *ὁ Κῦρος — εἶπεν, Ἐγὼ δὲ πρὸς σὲ, ἔφη, ἐπισκεψόμενος, ὅπως ἔχεις, ἐπορευόμην. Ἐγὼ δέ γ', ἔφη ὁ Γαδάτας, καὶ μὰ τοὺς θεούς, σὲ ἐπαναθεασόμενος ἦϊα* —. Plat. Charmid. init. *Ἧκον μὲν τῇ προτεραίᾳ — ἀπὸ τοῦ στρατοπέδου· οἷον δὲ διὰ χρόνου ἀφιγμένος ἀσμένως ἦα ἐπὶ τὰς συνήθεις διατριβάς, καὶ δὴ καὶ εἰς τὴν Ταυρέου παλαίστραν — εἰσῆλθον, καὶ αὐτόθι κατέλαβον κ. τ. λ.* Here the first words describe, as is usual at the beginning of the Platonic dialogues, the relation or situation of things at the time of the occurrence; and consequently the *ἦα ἐπὶ τὰς διατριβάς*, as is also shown by the Plural, implies duration, and is therefore Imperfect; while immediately with the simple action *ε. τ. Τ. π. εἰσῆλθον*, the narrated fact begins with the Aorist.— Demosth. c. Steph. 1. p. 1106. Here the preceding *ἔγνωσαν* falls back into a time past, and the succeeding *ἐγὼ δὲ, εἴ τις ἠδίκει με, ἐπὶ τοῦτον ἦα*, is the well known *hypothetical* proposition, where the *Imperfect* marks the present time (§ 139. 9, 4); hence the *ἵνα* which there precedes it, and on which it is also dependent. Since however this passage in its internal structure is somewhat involved, we adduce further Herodot. II. 42, where the conditional *ἔγωγε ἂν οὐκ ἦϊα — πολλαχῇ τε ἂν ἴσχον ἐμεωυτόν*, stands without any anterior clause, and as the context shews, can in no manner be thrown back into the past. These and other clear passages, where the natural succession of the thoughts and the known usage of language evidently mark the Imperfect, must be laid as the foundation; and then other instances, where the idea of the Aorist might perhaps appear to us more natural, must be judged of with reference to these: just as must be done in other passages of the ancient writers, in which regular Imperfects stand in connexions where we should expect the Aorist. Indeed, an action which *we* conceive of as being rapidly accomplished, might often appear to the narrator as having duration, or as being contemporary with another action before mentioned, and consequently in the Imperfect. Comp. § 137. 3, 4.

§ 109. *Other irregular Verbs.*

There remain the following verbs, which require to be separately exhibited:

I. φημί *I say;* from ΦΑΩ.

Pres. S.	φημί	φῄς	φησί(ν)	
D.	—	φατόν	φατόν	
P.	φαμέν	φατέ	φᾱσί(ν)	
Inf. φάναι	*Part.* φάς			
Subj. φῶ	*Opt.* φαίην	*Imperat.* φάθι		
Impf. S.	ἔφην	ἔφης comm. ἔφησθα	ἔφη	
D.	—	ἔφατον	ἐφάτην	
P.	ἔφαμεν	ἔφατε	ἔφασαν	poet. ἔφαν

Fut. φήσω. Aor. 1 ἔφησα.

The MID. φάσθαι, ἐφάμην (*Imperat.* φάο for φάσο in Homer), is also used; and in the PASS. some forms of the Perfect are found, as πεφάσθω *be it said*, πεφασμένος.

Verbal Adjectives: φατέος, φατός.

1. The forms of the *Pres. Indic.* except φῄς, are *enclitic* (§ 14. 2).—The compounds are accented like σύμφημι, συμφῄς· ἀντίφημι, ἀντιφῄς.

2. In respect to the signification of this verb, we must distinguish, (1) the general one, *to say;* (2) the more definite ones, *to affirm, declare, pretend, concede*, etc. all of which belong to the Present φήμι. But in the general signification, *to say*, only the *Pres.* and *Imperf. Act.* in all the moods are in common use; while the other parts are everywhere supplied from the anomalous εἰπεῖν etc. q.v. On the other hand the *Fut.* and *Aor.* have by preference the more definite meanings; respecting which it is further to be observed, that in the *Imperf.* and in the *Inf.* and *Part. Present*, in order to avoid ambiguity, these meanings are more commonly designated either by the *Middle*, or by the forms of φάσκειν, which elsewhere is not used in prose.*

3. We have arranged and named the single forms of this verb above, in the manner required by their derivation. In respect to usage, however, it must be noted, that the Impf. ἔφην is commonly *Aorist* in sense, and is used alternately with εἶπον, as synonymous with it. And with this ἔφην is connected the *Inf.* φάναι, which in the relation of a conversation is always preterite, viz. where in direct discourse we find e. g. ἔφη ὁ Περικλῆς, *Pericles said*, this *in sermone obliquo* is φάναι τὸν Περικλέα, *that Pericles said.* So soon however as the *Inf. Pres.* is requisite, we find either λέγειν or the above mentioned φάσκειν.

4. By an *aphaeresis* we find in the language of familiar discourse the following forms from φημί:

* E. g. ἔφη σπουδάζειν "he said he was in haste;" ἔφασκε σπουδάζειν "he pretended to be in haste;" φάσκων *alleging, affirming;* οὐ φάμενος *denying*, since οὔ φημι is just the opposite of φημί *I affirm, concede;* see § 148. n. 2.

ἠμί say I, inquam,

in animated repetition in discourse; and so also the Imperf. ἦν, ἦ, for ἔφην, ἔφη (φῆν, φῆ); but only in the phrases

ἦν δ' ἐγώ said I

ἦ δ' ὅς said he

in relating a conversation. Here also belongs the epic

ἦ he said,

as a phrase of transition after quoting the words of a person.

II. *κεῖμαι I lie, recline;* from *ΚΕΙΩ, ΚΕΩ.*

Pres. *κεῖσαι, κεῖται,* etc. 3 Pl. *κεῖνται*
Inf. κεῖσθαι Part. κείμενος Imp. κεῖσο, etc.
Subj. κέωμαι, κέῃ, etc. *Opt. κεοίμην*
Impf. *ἐκείμην, ἔκεισο, ἔκειτο,* etc.
Fut. *κείσομαι*
Compound, *κατάκειμαι, κατάκεισο,* etc. but *Infin. κατακεῖσθαι.*

1. To the theme *ΚΕΩ* belong further among the Ionics *κέεται, κέονται, κέεσθαι.* Other Ionic forms are *κείαται, κέαται,* for *κεῖνται,* and the *iterative κέσκετο.*

2. The Homeric Active form *κείω, κέω,* has the signification of the Future, *I will lie down;* see the marg. note on *δήω* under the Anom. *ΔΑ–.*

3. According to the assertion of some Grammarians, this verb had no *Subjunctive* form; hence we find here and there *κεῖμαι, κεῖται,* in connexion with Subjunctives; e. g. *διάκειμαι* Plat. Phaed. p. 84. *e.* So also *κεῖται* in Homer, where other critics read *κῆται.*

4. Besides its simple signification, this verb must also be regarded as a *Perfect Passive* of *τίθημι.* Hence all its compounds correspond in their signification to the compounds of *τίθημι*; e. g. *ἀνατίθημι I consecrate, ἀνάκειμαι I am or have been consecrated.**

III. *οἶδα I know;* from *εἴδω.*

1. The old verb *εἴδω* has for its proper signification, *to see;* and only some of its tenses have the signification *to know.* No form which has the one signification, occurs in the other. But as the parts which belong to the signification *to know,* have many other anomalies, it will be useful to exhibit them here separately. The forms which signify *to see,* are given in the Catalogue of Anom. verbs under *εἴδω* and *ὁράω.*

2. *Οἶδα* is strictly the *Perfect* 2 from *εἴδω,* i. e. *I have seen, perceived;* like *ἔοικα,* Ion. *οἴκα,* from *ϝίκω.* It acquires however, in the signification *to know,* the power of the *Present;* and consequently the Pluperf. that of the Imperfect; see below § 113. n. 10. Of the regular flexion of *οἶδα,* the 2 pers. *οἶδας,* and the whole Plural *οἴδαμεν, οἴδατε, οἴδασι,* are rarely found in Attic writers. In place of them are used syncopated forms, which will be explained below.

* The difference between this and the real Perf. Pass. of *τίθημι* consists merely in the circumstance, that *κεῖμαι* denotes a continued passive *state* or *situation;* and therefore does not so commonly as *τέθειμαι* take after it the subject of the Active with *ὑπό* or *πρός;* e. g. *συντίθημι I compose, συντέθειται ὑπ' αὐτοῦ it is composed* BY HIM; *σύγκειται it is composed, it consists of* —. Comp. p. 232, marg. note †.

Pres. S.	οἶδα	οἶσθα *	οἶδε (ν)
D.	—	ἴστον	ἴστον
P.	ἴσμεν	ἴστε	ἴσᾶσι (ν)
Inf.	εἰδέναι	*Part.* εἰδώς, υῖα, ός	
Subj.	εἰδῶ	*Opt.* εἰδείην	
Imper.	ἴσθι,† ἴστω, etc.		

Imperfect. S. ᾔδειν Attic ᾔδη, *I know.* Comp. § 103. II. 2.
ᾔδεις comm. ᾔδεισθα Attic ᾔδησθα
ᾔδει Attic ᾔδειν and ᾔδη
P. ᾔδειμεν or ᾖσμεν
ᾔδειτε or ᾖστε
ᾔδεσαν or ᾖσαν

Future εἴσομαι, more rarely εἰδήσω, *I shall know, experience*, etc.
Verbal Adj. Neut. ἰστέον.

The *Aorist* and the real *Perfect* are supplied from γιγνώσκω; see the Catalogue.

3. The Ionics and Dorics have ἴδμεν for ἴσμεν; the epic writers ἴδμεναι and ἴδμεν for εἰδέναι; and for the Pluperf. ᾔδειν, these latter have a protracted form, e. g. 2 ἠείδεις, ἠείδης, 3 ἠείδει, ἠείδη, (Il. χ, 280. Od. ι, 206. Apollon. 2, 822.) and Herodotus has ἤειδε, with shortened ending, I. 45. See the first marg. note to § 108. V. 9. — Instead of ᾖσαν Homer has by a sort of *aphaeresis* ἴσαν, Od. δ, 772.

4. It was formerly customary in grammar to introduce here a peculiar verb

ἴσημι

to which all the above forms beginning with ι were referred, and explained by syncope; while the forms οἶδα, εἰδέναι, etc. were given only in the anomalous Catalogue under εἴδω. There is indeed in the Doric dialect a verb ἴσαμι, ἴσης, ἴσατι, actually extant; but even if it be assumed that all those forms really come from this verb, it is nevertheless certain, that usage has mingled the forms of the two themes; and that in the earliest, as well as in the latest periods, the current language employed throughout οἶδα in the Sing. and ἴσμεν in the Plural. So far therefore as usage is concerned, the above mixed paradigm is the only correct one.

5. Meanwhile, whoever observes more accurately the analogy which prevails in the anomalies of Greek usage, will easily perceive, that those forms, after all, really belong to οἶδα or εἴδω. For in the *first* place it is obvious, that the Ion. ἴδμεν did not arise from ἴσμεν, but rather, according to the general analogy (§ 23. 2), the latter from the former. But ἴδμεν, as well as the Inf. ἴδμεναι, belong manifestly to εἴδω, and not to ἴσημι. *Secondly*, we have for this conclusion the most striking analogy, not only in the language generally, which so easily causes the forms of the Perfect to pass over by syncope into the forms of the Subjunctive in μι (§ 110. 9 sq.)

* Syncopated for οἶδασθα, οἶδ-σθα; see § 103. V. 12. — A manifestly erroneous, but yet old and Attic form is οἶσθας, made by appending again the ς of the 2 person; see Piers. ad Moer. 283.

† Not to be confounded with ἴσθι from εἰμί.

but also in this very verb itself; for no one can fail to perceive, that the Pluperf. forms ἦσμεν, ἦστε, differ only by this syncope from ᾔδειμεν, ᾔδειτε. But the forms ἴσμεν, ἴστε, stand in precisely the same relation to οἴδαμεν, οἴδατε; for the difference of the vowel, which in this and similar verbs is so fluctuating, cannot be taken into consideration. To these forms was then joined the Imperat. ἴσθι,—just as κέκραχθι, ἄνωχθι, to similar syncopated forms (§ 110. 9),—and the 3 Pl. ἴσασι, (see the marg. note,) from which the secondary form ἴσημι seems first to have been derived.*

6. The sound ει instead of οι in the other moods from οἶδα, accords with the analogy of ἔοικα (Ion. οἶκα) Part. εἰκώς; see the Anom. εἴκω, and see the marg. note below.—Here too a transition into the formation in μι is not to be mistaken; for while the participle εἰδώς fol-

* This question is entirely decided by some very clear analogies, which will be given in § 110. 9; especially ἐπέπιθμεν and εἶκτην. Still, here is the proper place to take a view of the analogy of all the forms which are derived from ἔοικα and οἶδα. Just as from πείθω we find πέποιθα, so also from εἴκω and εἰδω come ἔοικα, and strictly speaking ἔοιδα, because the ε takes the place of a reduplication (§ 84. n. 6). A shorter form

οἶκα, οἶδα

was adopted in the first verb in the Ionic dialect, and in the second in the common language. But from the full forms ἔοικα, ἔοιδα, arose likewise, by shortening the οι into ι and by contraction, (consequently as if from εἶκα, εἶδα,) the forms

Part. εἰκώς, εἰδώς

together with the moods εἶδα, εἰδείην, for which see Text 6 above. A proof, how the usage of language sometimes retains several synonymous forms at once, and sometimes only one, is here afforded even by the written language; for the Part. of ἔοικα occurs in all the three forms ἐοικώς, εἰκώς, οἰκώς, while that of οἶδα is found in only one, εἰδώς.—The *Pluperf.* required a new augment; ἔοικα took it commonly after the analogy of ἑορτάζω ἐώρταζον, viz. ἐῴκειν; sometimes also regularly, except that οι was shortened into ι,

3 Sing. Pluperf. ᾔικτο, without augm. ἔϊκτο,

as if from Perf. ἔϊγμαι, Pluperf. ᾐΐγμην. In the same manner arose from ἔοιδα the

Pluperf. (ᾐΐδειν) ᾔδειν.

To all this was superadded the *syncope*, by means of which, as we shall see below in § 110. 9, was made from ἔοικα (with a difference of vowel-sound) the forms

1 Pl. Perf. ἔοιγμεν, 3 Dual Pluperf. εἴκτην,

and from οἶδα (with the same difference) the forms

(οἶδ-σθα) οἶσθα
ἴδμεν and ἴσμεν, ἴστε,

but in the Pluperf. from ᾔδειν

ᾖσμεν, ᾖστε, ᾖσαν.

From this ᾖσαν (for ηδ-σαν) the Homeric ἴσαν (for ἰδ-σαν) differs only by leaving off the augment.—That ἴσασι does not come from ἴσημι, is apparent from the accent, since from ἴσημι the 3 Plur. must be written ἰσᾶσα (comp. ἵστημι); and also from another analogy of the verb ἔοικα,

ἔοικα — (οι into ι, ἔϊκ-σασιν) εἴξασιν
οἶδα — (οι into ι, ἰδ-σασιν) ἴσασιν,

both of them Attic forms, instead of the regular ἐοίκασα, οἴδασι; where the anomaly common to the two consists in the ending σασι, instead of the otherwise exclusive Perfect-ending ασι.

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lows the common analogy, the *Subjunctive* and *Optative* take the terminations of the conjugation in *μι*, viz. *εἰδῶ* (with circumflex), *εἰδείην*. Nevertheless, the epic writers could disregard this accent and shorten the long vowel of this Subjunctive, just as well as in other Subjunctives; e. g. *ἵνα εἰδο-μεν* for *εἰδῶμεν*.—Further, the radical or stem-vowel was here sometimes shortened into *ι*; e. g. *Subj. ἰδέω, Part. ἰδνῖα* Homer.*

General View of the Anomaly of Verbs.

§ 110. *Syncope and Metathesis.*

1. In all languages, every thing which deviates from the great mass of regular forms, follows even in this deviation a certain analogy. This analogy however is not always apparent, especially in a dead language; because a multitude of instances in the diction of common life and in the variety of dialects, have never been adopted into the language of books. Those instances then, which to us appear to stand entirely isolated, and which consequently can only be learned and retained singly, constitute in the strictest sense *Anomaly*. Such deviations, however, as are found in several examples, are strictly smaller analogies, which would properly be annexed by means of separate rules and conjugations to the more comprehensive regular formation. But this would only serve to render a general view of the regular conjugation more difficult; and therefore these smaller analogies, as well as the single examples, are separated from the regular formation, and regarded as *Anomaly*. In verbs especially this is of great extent.

2. Of this anomaly, however, as thus defined, a part has already, on practical grounds, been exhibited in treating of the regular formation, and interwoven there as exceptions. The remaining anomalous forms will be given below in an alphabetical catalogue (§ 114), and thus left to the memory and diligence of the learner. In order to aid the learner's observation, and lead him to avoid every thing merely mechanical, we shall not only point out under each verb in the catalogue those smaller analogies, which are followed by its irregularities; but we here previously bring together, under one general view, certain classes of anomalous formation, which comprehend a greater number of examples.

3. One principal class of deviations from the regular formation is caused by *Syncope*. And since as we have seen above (§ 106. n. 6, 7), the *Conjugation in μι* arises from one species of syncope, we must like-

* In regard to most lexicons and indexes, it should be noted, that the preceding forms are usually distributed in them under the different Presents *εἴδω, εἰδέω,* and *ἵσημι*. So also of the compounds.

wise refer to this kind of syncope those single parts of an ordinary verb, which agree with the forms of that conjugation; comp. § 106. n. 8. — The most usual species of syncope, and that which we exclusively allude to here, is the omission of a *vowel* between two consonants. This occurs either (I.) in respect to the *radical* or *stem-vowel* of the verb; or (II.) in respect to the *union-vowel* of the endings.

4. In many verbs (I.) the vowel of the *root or stem* is dropped by syncope; e. g. *πέλω*, 3 Impf. *ἔπελε* or *ἔπλε; πέτομαι*, F. *πτήσομαι.** Here are two principal cases to be noted:

a) In some verbs the *Aor.* 2 is formed solely in this manner; e. g. *πέτομαι* (Impf. *ἐπετόμην*) A. 2 *ἐπτόμην; ἐγείρω, ἐγείρομαι*, A. 2 *ἠγρόμην awaked; ἀγείρω* Part. A. 2 Mid. *ἀγρόμενοι assembled;* on the other hand Part. Pres. *ἀγειρόμενοι those who assemble.*—Here also belong *ἔσχον* and *ἔσπον*, see *ἔχω* and *ἕπω*; and also *ἦλυθον, ἤλθον*, see *ἔρχομαι*, § 114.

b) This syncope occurs most naturally after a reduplication; hence *πιπράσκω* from *περάω*, and *πίπτω, μίμνω*, from *ΠΕΤΩ, ΜΕΝΩ*. Further also in the Perfect; as *δέμω* Perf. (*δεδέμηκα*) *δέδμηκα* (but see other similar forms under *metathesis* in no. 11), *πέπταμαι* from *ΠΕΤΑΩ*, see *πετάννυμι*. See also *μέμβλεται* in *μέλω*.—Here belong also the Aorists *ἐκεκλόμην* and *ἔπεφνον* from *κέλομαι* and *ΦΕΝΩ*, with a double augment according to § 83. n. 7.

5. The more usual syncope is (II.) that of the *union-vowel.*† We divide the cases of this syncope into those of (A) Present and Imperfect, (B) Aorist, (C) Perfect.

(A) In the *Present* and *Imperfect* this syncope occurs, (but so that the latter remains a real Imperfect as to its signification,) in *οἶμαι, ᾤμην*, for *οἴομαι, ᾠόμην*; and in the epic *ῥῦσθαι, ἔρυσθαι, ἔρῦτο*, for *ῥύεσθαι, ἐρύεσθαι, ἐρύετο*, see *ἐρύω*; and comp. in the Catalogue *σεύω*, and *ἔδμεναι* from *ἔδω*. Here belong also the epic *στεῦται, στεῦτο, strive, threaten;* and likewise *all verbs in μι*, see § 106. n. 6 sq.

6. Many verbs have by means of this syncope (B) an *Aorist,* which must be compared with the Aor. 2, or regarded as belonging to it. In the 1 pers. *Active,* there remains of course after the syncope only the letter *ν* as ending; and since this can stand only after a vowel, there arises a form which accords for the most part with the Aor. 2 of the conjugation in *μι* through all the moods and participles. But it must be noted, that the vowel of this Aorist, whether long or short, whether *α* or *η*, usually conforms to the *Perfect* 1 of the same verb,

* Many cases which seem to belong to this syncope, are more correctly referred to *metathesis;* see no. 11, 2 below.

† That we give to the whole of the following mode of formation the name of *syncope* or *syncopated formation,* solely because the usual union-vowel *does not appear* — without pretending to assert that it was once there and has been *dropped* — follows of course from § 106. n. 6. 7.

and remains unchanged throughout the flexion of the other persons and moods; except that *η* and *ω* are for the most part changed in the *Optative* into *ει, αι, οι*; and in the *Participle* into *ει, ᾱ, ου*. Thus

σβέννυμι, ΣΒΕΩ, ἔσβηκα — ἔσβην, ἔσβημεν, *σβῆναι, σβείην*
βαίνω, ΒΑΩ, βέβηκα — ἔβην, ἔβημεν, *βῆναι, βαίην, βάς*
διδράσκω, δέδρᾱκα — ἔδρᾱν, ἔδρᾱμεν, *δρᾶναι, δραίην, δράς**
κτείνω, ἔκτᾰκα — ἔκτᾰν, ἔκτᾰμεν, *κτάναι, κταίην, κτάς*
γιγνώσκω, ἔγνωκα — ἔγνων, ἔγνωμεν, *γνῶναι, γνοίην, γνούς*
βιόω, βεβίωκα — ἐβίων, ἐβίωμεν, *βιῶναι, βιώην, βιούς*
φύω, πέφῡκα, — ἔφῡν, ἔφῡμεν, *φῦναι, φῦην*† for *φυίην, φύς.*

Other more complete Aorists of this kind see in *ἁλίσκομαι, βιβρώσκω, δύω, πέτομαι, σκέλλω, τλῆναι, φθάνω*; single and unusual forms see in *βάλλω, γηράσκω, κλάω, οὐτάω, πλέω, πτήσσω.*

NOTE 1. The Aor. ἔπλων from *πλώω* (for *πλέω*) is the only example which, since it is formed from *πλώω* (not *πλόω*), retains the *ω* even in the participles: as *πλώς*, e. g. *ἐπιπλώς* Il. ζ, 291. It therefore doubtless had the Gen. *ὥντος*; i. e. *πλώς* G. *-ὥντος*, for *ούς, όντος.*

NOTE 2. We have seen above (§§ 106, 107) that the *Imperative-ending θι* belongs to the syncopated formation, i. e. is annexed immediately to the root; hence the Imperative of the above Aorists, so far as it occurs, is everywhere so formed; as *βῆθι, δρᾶθι, γνῶθι, δῦθι*, Pl. *βῆτε, δῦτε*, etc. Consequently the four following Imperatives in *θι* and in the *ς* which stands for it (§ 106. 4), are to be reckoned under the Aorist forms above exhibited:

πῖθι, κλῦθι, σχές, φρές.

See in the Catalogue, *πίνω, κλύω, ἔχω, φρέω.*

7. With these Aorists Active is also connected a corresponding *Passive Aorist* form in *μην, σο, το*, etc. which consequently corresponds to the Aor. 2 Mid. of the regular formation. It must however be noted, (1) that the far greater number of examples of this form have not the Middle, but wholly a *Passive* signification; (2) that in respect to the vowel they conform to the Perfect Passive; (3) that they belong only to the earlier poetical language. Some of these forms moreover really belong as Passive to some of the Aorists Act. above quoted, viz.

ἐβλήμην Opt. βλείμην — from ἔβλην (*ξυμβλήτην*), see *βάλλω*
ἐκτάμην, κτάσθαι, κτάμενος — from ἔκταν, see *κτείνω.*

See too the forms *συγγνοῖτο, οὐτάμενος*, under *γιγνώσκω, οὐτάω*; and see in reference to the Imperat. *κλῦθι* above cited, the old participle *κλύμενος.*

* The length of the *α* in the forms of this verb is shewn by such examples as the ending of an anapestic verse of Aristophanes, in Herodian (Piers. p. 465), *δεῖ- | ρο δ' ἂν οἰκ | ἀπέδρα- | μεν—*; and also by the Ionic form ἔδρην. Compare especially *γηρᾶναι* in the Anom. *γηράσκω.* It is observable that the *ρ*, which throughout the language has such a preference for long *α* after it, is also in these instances predominant.

† Theocr. 15, 94; where formerly *φυῇ* was erroneously written. Comp. § 107. III. 6.

It follows consequently, that all such forms, which exhibit the same analogy, even where no Aorist Active occurs, are to be regarded in the same manner; e. g.

πνέω, πέπνῡμαι — (*ἐπνύμην*) *ἄμπνῡτο*
λύω, λέλῡμαι — (*ἐλύμην*) *λύτο*
φθίω, ἔφθῑμαι — *ἐφθῑμην, φθίμενος Opt. φθῑμην* (see in the Catal.)
See also *ἐπλήμην* in *πίμπλημι, ἔνασθε* in *ναίω, ἐσσύμην* in *σεύω, ἐχύμην* in *χέω*; and the participles *κτίμενος, πτάμενος* (in *πετάννυμι*), *θύμενος, ἁρπάμενος*.

8. With these Aorist forms are closely connected those syncopated Aorists of the Passive, which have a *consonant* before the ending, as *ἔλεκτο, δέχθαι*. These are formed from the simple theme of the verb; and when this is also the usual theme, they are distinguished solely by this syncope from the Imperfect and the moods of the Present. They coincide, therefore, with their *Perf.* and *Pluperf. Passive* without the reduplication; precisely like the Aorists above mentioned. They may consequently be compared with these tenses; but not, as has often been the case, be regarded as identical with them. In *signification*, Active, Passive, or Middle, they everywhere follow their Present in *μαι*; and they all belong exclusively to the earliest language. E. g.

δέχομαι, ἐδεδέγμην, ἐδέδεξο, etc. *δεδέχθαι* — Aor. syncop. (*ἐδέγμην*) *ἔδεξο, ἔδεκτο Inf. δέχθαι Imperat. δέξο*
μίγνυμι, ΜΙΓΩ — (*ἐμίγμην*) *μίκτο*
λέξασθαι — *ἐλέγμην, λέξο, λέκτο, λέχθαι*
πάλλω — (*ἐπάλμην*) *πάλτο*
ὄρνυμι, ΟΡΩ — *ὤρμην, ὦρτο Inf. ὄρθαι Part. ὄρμενος Imp. ὄρσο*
and some others like *ἔγεντο* for *ἐγένετο, εὖκτο* (see *εὔχομαι*), *ἄλτο* (see *ἄλλομαι*), *ἐλέλικτο* (see *ἐλελίζω*), *ἵκμενος, ἄρμενος*.

NOTE 3. The *σ* in the endings beginning with *σθ* falls away here, just as in the Perf. Passive (§ 98. 2); hence *δέχθαι, ὄρθαι*.—Here belongs consequently the Dual form *μιάνθην* (see *μιαίνω*), and the Inf. *πέρθαι*, where two consonants are dropped; see *πέρθω*.*

NOTE 4. In all verbs whose reduplication passes over into the simple augment, the Indicative of these Passive Aorists, when it retains its augment, is not to be distinguished, as to form, from the Pluperfect; thus *ὤρμην, ἐκτάμην, ἐφθίμην, ἐσσύμην*.

* After the above exhibition (in nos. 6, 7, 8), the learner is in a situation to judge of the current representation, which reckons not only *λέκτο, δέχθαι*, etc. (8) but also *βλῆσθαι, κτίμενος*, etc. (7) among those Perfects and Pluperf. which cast off their reduplication; comp. § 83. n. 6. It is evident that *λέκτο, δέγμενος*, are circumstanced like *λύτο, κτίμενος*, (7) and these again like *βλῆσθαι, κτάμενος*. To separate these latter however from the Active forms *βλῆτην, ἔκταν*, (6) is contrary to all critical rules of grammar. Consequently all the above forms must be brought under the same law. They are Aorists, just as *ἔκταν, ἔβην*, are Aorists; and are to be explained by means of the syncopated formation,—the same which embraces as one part of its forms the conjugation in *μι*.

9. Finally, (C) by means of this syncope, the longer forms of the *Perfect* and *Pluperf. Active* are sometimes shortened in such a manner, that all which stands between the root and the endings *μεν, τε,* etc. falls away. Some of these Perfects adopt the signification of the Present (§ 113. 6), and then take a 2 pers. *Imperat.* with the ending *θι* (§ 106. 4, and n. 8). This takes place in

κέκραγα — *κέκραγμεν* Plupf. *ἐκέκραγμεν* *Imp. κέκραχθι* (see *κράζω*)
ἄνωγα (see in Catal.) — *ἄνωγμεν* *Imp. ἄνωχθι*
εἰλήλουθα — *εἰλήλουθμεν*, epic forms for *ἐλήλυθα* (see *ἔρχομαι*).

The cognate *οι* of the Perf. which comes from *ει*, passes over in this syncope for the most part into *ι*; e. g.

πέποιθα from *πείθω* — Hom. *ἐπέπιθμεν*
ἔοικα from *εἴκω*—*ἔοιγμεν*, 3 Du. Perf. *ἔϊκτον*, Plupf. *ἐΐκτην*, merely poetical forms.

Hence appears the correctness of the above derivation of *ἴσμεν*, etc. (§ 109. III.) viz.

οἶδα from *εἰδω*—*ἴδμεν* or *ἴσμεν, ἴστε*, 3 Pl. Plupf. epic *ἴσαν*. *Imper. ἴσθι, Inf.* epic *ἴδμεναι* for *εἰδέμεναι* (comm. *εἰδέναι*); with the Attic forms of the Pluperf.

ᾖσμεν, ᾖστε, ᾖσαν, for *ᾔδειμεν, ᾔδειτε, ᾔδεσαν*.

See for the forms of *ἔοικα* and *οἶδα* the marg. note to § 109. III. 5.

NOTE 5. When by means of this syncope the consonant of the root comes to stand immediately before *τ* in the ending, this *τ* sometimes passes over into *θ*, on account of the similarity of sound with the Passive endings, *τέτυφθε, ἔφθαρθε*, etc. Thus from the Imper. *ἄνωχθι* are formed in the other persons, instead of

ἀνώγετε, ἀνωγέτω,—*ἄ ν ω χ θ ε, ἀ ν ώ χ θ ω*;

and thus also from

Perf. *ἐγρήγορα, ἐγρηγόρατε*,—*ἐ γ ρ ή γ ο ρ θ ε*,

see *ἐγείρω*; and in the same manner is most naturally explained the epic *π έ π ο σ θ ε* (see *πάσχω*),

πέπονθα, πεπόνθατε—*πέποσθε*;

that is, so soon as the *θ* came to stand before the *τ*, it passed over into *σ* (like *ἴδμεν, ἴστε*), and the *ν* fell away (*πέποστε*); after which the transition was natural to the Passive form, *πέποσθε*.

10. This syncope is more natural, when the characteristic of the verb is a *vowel*. Such a vowel however appears *pure* before the ending *α* of the Perfect, only in a few verbs; as we have seen in § 97. n. 7. Thus

δέδια, (see *δεῖσαι* in Catal.) hence Perf. Pl. *δέδιμεν, δέδιτε*, for *δεδίαμεν, -ατε*
Plupf. *ἐδέδιμεν, ἐδέδιτε, ἐδέδισαν*, for *ἐδεδίειμεν, τε, ἐδεδίεσαν*
Imperat. δέδιθι.

Further, as some Perfects in *ηκα*, in their epic syncope, cause the radical vowel (*α*) to reappear before the ending, e. g. *βέβηκα* (*βέβαα*) *βε-*

βάασι, βεβαώς (§ 97. n. 7); we can in the same manner explain—as coming from an older form *α* by means of that syncope—some forms of the Dual and Plur. Indic. and of the Infin. which occur from such Perfects in the Attic and common language. E. g. from *τέτληκα* (see the Anom. *τλῆναι*) *ΤΕΤΛΑΑ—τέτλᾰ-μεν*, etc. Inf. *τετλάναι* (for *τετλα-έναι*). And as this coincides fully with the form of the Present of verbs in *μι*, (*ἴσταμεν, ἱστάναι,*) so most of the other parts of the formation in *μι* are likewise adopted in this Perfect; thus

Perf. Plur. *τέτλαμεν, τέτλατε, τετλᾶσι(ν)*
Dual *τέτλατον*
Pluperf. Pl. *ἐτέτλᾰμεν, ἐτέτλᾰτε, ἐτέτλᾶσαν*
Dual *ἐτέτλᾶτον, ἐτετλάτην.*
Inf. τετλάναι (short *α*)
Imperat. τέτλαθι, τετλάτω, etc.
Opt. τετλαίην

The *Subjunctive* of this verb is not used in this form; instead of it we subjoin that of *βέβηκα, βέβαμεν*, etc.

Subj. βεβῶ, ῇς, ῇ, etc.

The *participle* alone is not formed after the conjugation in *μι*, but is contracted from *αώς* into *ώς*; so that the Masc. and Neut. are alike (*αώς* and *αός* G. *αότος*, contr. *ώς, ῶτος*); and this contracted form then takes a peculiar feminine in *ῶσα*; e. g. from *βέβηκα Part. βεβηκώς, ῦῖα, ός*

βεβώς, βεβῶσα, βεβός
G. *βεβῶτος.*

Of those Perfects which conform to the above model, only the *Sing. Indic.* of the Perf. and Pluperf. is usual in the regular form (*τέτληκα, ας, ε,—ἐτετλήκειν, εις, ει*); all the other parts have the above secondary forms, which in general are more usual than the regular ones. See in the catalogue, besides *τλῆναι* and *βαίνω*, also *θνήσκω, τέθνηκα*, and the Perfect *ἕστηκα* under *ἵστημι*. (§ 107. II. 2, 3.)

NOTE 6. We remark further:

a. That except in the 3 Plur. Perf. (*τετλᾶσι, τεθνᾶσιν, ἑστᾶσιν*, etc.) the *α* in all these forms is short, inasmuch as the short vowel of the ending falls away by syncope, instead of being contracted with the radical vowel; and that consequently it is incorrect to write *τετλᾶναι, τεθνᾶναι, ἑστᾶναι*, etc.*

b. That it is only in the contracted form of the participle that the *feminine* in *σα* occurs; since in the uncontracted form in the epic writers it regularly ends in *ῦῖα*; e. g. *βεβαώς βεβαῦῖα—βεβός βεβῶσα.*

* This however did not hinder the poets, especially the earlier ones, as Æschylus, from employing the *contracted* form for the sake of the metre, e. g. Agam. 558 *τεθνᾶναι*. That it was short in the common language is shewn by the manner of using it in comedy; e. g. Aristoph. Ran. 1012 *τεθνάναι*.—The epic Infinitive forms *τεθνάμεναι, τεθνάμεν*, are explained by comparing § 107. IV. 1.

c. That the participial ending *αώς*, Neut. *αός*, (according to § 27. n. 10,) becomes among the Ionics *εώς*; see *ἵστημι* (§ 107. II. 3), and in the Catal. *θνήσκω*, in which verb this is the common Attic form. — Compare also *πεπτώς, πεπτεώς*, in the Anom. *πίπτω*.

11. The *Metathesis* of the radical vowel with a *liquid* (§ 19. n. 2) sometimes changes the root or stem of a verb, especially in two cases:

1) In the *Aorist* 2; see § 96. n. 7, and comp. the Anom. *ἁμαρτάνω* and *τέρπω*.

2) In several verbs, whose simple theme has a liquid for its characteristic. E. g. in the root *ΘΑΝ*, Aor. *ἔθανον*, Fut. *θανοῦμαι*, there takes place, for the sake of easier flexion, a transposition of the vowel, *ΘΝΑ*; hence *τέθνηκα, τέθναμεν*, etc. In some verbs the new Present in actual use arises from such a transposition; as in the above example, *θνήσκω*. The same takes place in the root *ΜΟΛ*. But on account of the difficulty in pronouncing *μλ*, the letter *β* was inserted between these two letters in the middle of a word (§ 19. n. 1), as *μέμβλωκα* for *μέμλωκα*; while at the beginning of a word the *μ* itself was changed into *β*, as *βλώσκω*.* This being premised, the three following verbs have a complete and manifest analogy:

θνήσκω, θανοῦμαι, ἔθανον, τέθνηκα (*ΘΑΝ, ΘΝΑ*)
θρώσκω, θροῦμαι, ἔθορον, . . . (*ΘΟΡ, ΘΡΩ*)
βλώσκω, μολοῦμαι, ἔμολον, μέμβλωκα (*ΜΟΛ, ΜΑΟ*)

See all these in the Catalogue. In the same manner belong together the defective forms *ἔπορον, πέπρωται*; see *πορεῖν* in the Catalogue.†

With entire certainty can be referred to this metathesis only those verbs, in which the transposed vowel is clearly to be recognized in some of the forms; as the *α* in *τεθνάναι, τεθναίην*, and the *ο* in *μέμβλωκα*. But where merely *η* appears, it may be a matter of doubt, whether to assume a metathesis or only a syncope, e. g. whether *δέμω* (*ΔΕΜ, ΔΜΕ*) *δέδμηκα*, or *δέμω* (*δεδέμηκα*) *δέδμηκα*, like *νέμω νενέμηκα*. Here belong the following verbs, whose Present is otherwise formed:

τέμνω F. *τεμῶ* A. *ἔτεμον* Pf. *τέτμηκα*
κάμνω F. *καμοῦμαι* A. *ἔκαμον* Pf. *κέκμηκα*.

Still the analogy is clearer, which brings such verbs, with those above, under metathesis (*ΤΕΜ, ΤΜΕ; ΚΑΜ, ΚΜΑ*). And this is still more certain in regard to the verb *καλέω*; although the forms *καλέω, καλέσω, κέκληκα*, seem to indicate merely a syncope. That is to say, the Fut. *καλέσω*, or the more genuine Attic F. *καλῶ*, is unquestionably the Future of a simple theme *ΚΑΛΩ* (§ 95. n. 12); while the usual Present *καλέω* has arisen from this Future;

* Precisely the same relation exists between *βλίξ* and *μαλακός, βλίττω gather honey* and *μέλι*; see Lexilog. II. art. 108. A still more decisive analogy for *μολεῖν, μέμβλωκα, βλώσκω*, is afforded by the two following instances, viz. *μόρος death, φθισίμβροτος, βροτός; ἁμαρτεῖν, ἀμβροτεῖν, ἀβροτάζειν*.

† From *βιβρώσκω*, the corresponding radical form *ΒΟΡΩ* has been preserved only in the verbal subst. *βορά*.

just as the Ion. Present *μαχέομαι* from the Fut. *μαχέσομαι* -οῦμαι (§ 95. n. 16. marg. note †). From the theme *ΚΑΛΩ* came consequently the Perf. *κέκληκα* by the same metathesis (*ΚΑΛ, ΚΑΛ*) as in the above Perfects; and thence too the poets have a Present *κικλήσκω*, corresponding to the form *θνήσκω* from *ΘΑΝΩ*. Hence *καλέω, κικλήσκω*, F. *καλῶ* Pf. *κέκληκα* (*ΚΑΛ, ΚΑΛ*).

—See also in the Catalogue *βάλλω βέβληκα, σκέλλω ἔσκληκα*; further *πελάω, στορέννυμι, περάω*, and the note to *κεράννυμι*.

§ 111. *New Themes from the Tenses.*

1. Another, though not an extensive species of anomaly, is when some one of the tenses other than the Present is converted into a new theme; either because it can be taken in the sense of the Present, or because it is more agreeable to the ear than the Present. Such themes occur only from the *Perfect* and *Aorist* 2 *Active* and *Passive*. The instances which were formerly regarded as coming from the Future, on account of an irregular insertion of σ, have already been referred to their proper place; see § 96. n. 9, and marg. note.

2. As the *Perfect* not unfrequently takes the signification of the Present (§ 113. 6), it sometimes also passes over into the formation of the Present. Such instances belong for the most part to the Doric or the epic language.

Thus we find in Theocrit. 15. 58, *δεδοίκω* for *δέδοικα I fear*, see Anom. *δεῖσαι*; and in Homer *κεκλήγοντες*, see Anom. *κλάζω*. Hence the Imperfects in *ον* derived from Perfects; e. g. Hesiod *ἐπέφυκον* from *πέφυκα* (as if from *ΠΕΦΤΚΩ*). Here belong too the third persons like *γέγωνε, ἀνήνοθε, ἄνωγε*, which in Homer are not only Perfect, i. e. Present, but often also Imperfect or Aorist. —Finally, there belong here the Futures *ἑστήξω* (§ 107. II. 4), and *τεθνήξω*, see Anom. *θνήσκω*.

NOTE 1. The clear exhibition of this anomaly is rendered more difficult, by the circumstance of there being undoubted traces that a part of the Dorians gave to the real Perfect, in many of its parts, the same endings as those of the Present. Thus Pindar, *Inf. γεγάκειν*, see Anom. *γίγνομαι*; Theocrit. *δεδύκην* (for *κειν*) instead of *δεδυκέναι*; also *πεπόνθης, πεφύκῃ* (for *θεις, κει*) instead of *-θας, -κε*. So the Participle in *ων, ουσα*, instead of *ώς, υῖα*, e. g. Pind. *πεφρίκοντας*; Archimed. *μεμενάκουσα* from *μεμένηκα*. See the *Ausf. Sprachl.* § 88. n. 11, 14. § 111. n. 2.—The reduplicated Aorists, like *πέπιθον, ἄραρον*, etc. do not belong here; see § 83. n. 7. § 85. n. 2.

NOTE 2. The *Perfect Passive* in like manner exhibits a transition into the form of the Present, in the accent of some epic Participles and Infinitives; as *ἀκηχέμενος* and *ἀκαχήμενος, ἀκάχησθαι*, under *ἀκαχίζω, ἐληλάμενος* under *ἐλαύνω*, § 114.

3. In some verbs the *Aorist* 2 occasions a new formation as if from *έω*. This is found, in the *Aor.* 2 *Active*, derived from the *Inf.* in *εῖν*.

Thus it is not to be assumed that there are such verbs as *εὑρέω, τυχέω*, etc. but that from the Aorist 2 *ε ὗ ρ ο ν, ἔτυχον τ υ χ ε ῖ ν*, there arose the formation *εὑρήσω, εὕρηκα, τετύχηκα*, etc. for which a corresponding Present was later introduced; see *εὑρίσκω, τυγχάνω*, and also similar forms in *μανθάνω, βλαστάνω, γίγνομαι*, etc. § 114.

In some other verbs, whose *Aor.* 2 *Pass.* has, as deponent, an Active signification, there is formed in like manner from *ην*, a Perfect in *ηκα*:

ἐῤῥύηκα from *ἐῤῥύην flowed*; see *ῥέω*
κεχάρηκα and *κεχάρημαι* from *ἐχάρην rejoiced;* see *χαίρω*
δεδάηκα and *δεδάημαι* from *ἐδάην learned;* see *ΔΑ-*.

§ 112. *Anomalous Changes of the Theme.*

1. The greater portion of the anomaly of Greek verbs consists in the mixing together of forms from *different themes;* so that several of the derived tenses, when traced back in the regular manner, presuppose a *different Present* from the usual one. Some of the cases which perhaps belong here, have for the sake of convenience been already exhibited in § 92, as belonging to the ordinary conjugation. We proceed to exhibit here, under one general view, those which present in several verbs too great a deviation, or too slight a uniformity, to admit of being disposed of in the same manner.

2. This difference of themes is a difference of form in the stem of the same verb. These different forms of the stem very often exist together, either throughout the whole verb, or in particular parts of it, and more especially in the Present. The kindred nature of certain letters, the desire of euphony, the efforts of the ancient bards to have at command a variety of forms for the sake of versification, and finally other minor causes, which to us appear accidental, occasioned the creation of such secondary forms of verbal roots, and their being joined in usage with the original ones. The necessities of the every-day language decided indeed, in most cases, for one or the other of such forms. But in consequence of the multitude of parts in a verb, it was very natural, that the different parts, derived from different forms of the stem, should become mixed together. This then is the real anomaly which is so frequent in the Greek verb.

3. We must here assume it as a fundamental position, which has already been developed in § 92, that what is exhibited above as the *regular* formation or derivation of the parts of a verb, is by no means the original and natural one; that on the contrary the formation in a verb did not really commence from the Present; but, especially in those verbs which are most essential and founded on the necessary wants of

man, the earliest and real stem is to be sought in other tenses, and in its most simple form in the Aorist 2, when this tense exists; while the *Present* is only a *derived* form, in which the stem commonly appears longer, fuller, and more sonorous; e. g. from *ΛΗΒΩ* or *ΛΑΒΩ*— *λαμβάνω*. This form of the stem, however, commonly extends no further than the *Present* and *Imperfect;* and from this single circumstance, such a verb, considered as a whole, is anomalous; e. g. *λαμβάνω, ἐλάμβανον, — λήψομαι, ἔλαβον,* etc.

4. The case of two different forms of the Present in actual use at the same time, occurs even in common prose; and many such instances as *λείπω* and *λιμπάνω, κτείνω* and *κτίννυμι,* are found in the best prose writers. Not unfrequently, however, one of the forms belongs rather to some particular dialect; thus *ἀγινέω* for *ἄγω, φυγγάνω* for *φεύγω*, were more common among the Ionics. More particularly, the poets of every period, as was natural, held possession of such secondary forms, handed down as they were from the earliest times. It was often the case too, that the longer and fuller secondary form became in the common language the more current form, with a complete flexion through the Aorist etc. while the equally complete formation from the original stem was laid aside in every-day usage; as *πέρθω, ἔπερσα,* in comparison with *πορθέω, ἐπόρθησα.*

NOTE 1. With such modifications of the stem are very often connected *differences of sense;* and then these instances do not properly belong here, but either to the lexicon, or under the section on the formation of words (§ 119). Meanwhile it is impossible here, as in other like cases, to draw a definite line of distinction. From the idea of *duration*, which, as the opposite of the idea of the Aorist, ought to predominate in those fuller forms, are easily developed the modifications implying that which is *repeated,* that which is *frequent,* and that which is *usual;* and thus it was very natural, that when two forms of the Present existed together, the one should assume such a modification in preference to the other. Thus e. g. *φορέω* from *φέρω to bear* in general, which is formed in entire analogy with the above mentioned *πορθέω* and several other *pure* secondary forms, serves nevertheless to mark more definite relations; as *to wear* (*clothes*), *to have on usually,* etc. But, on the one hand, it is impossible to arrive here at any fixed and definite results; while on the other, no writer, and least of all the poets, felt themselves so bound in this respect, as not to employ just as readily the fuller forms for the sake of euphony, metre, or emphasis, without any difference of sense; so that *φορέω* could be used indiscriminately for *φέρω*. A hint, however, is all that we can here give upon this whole subject.

NOTE 2. In those instances in which, along with the more usual and (in relation to the other parts of the verb) *regular* forms, another form actually existed which deviated more widely in the Present, there arose indeed such an anomaly of usage as this, viz. that a writer, when he had expressed

himself in the Present by means e. g. of λιμπάνω, so soon as he would express the same thing in the Future, must employ λείψω; and thus far can it be said that λιμπάνω has in the Fut. λείψω. In this case however there are not two different formations, each in itself defective, which make out together one anomalous whole; but there merely exists along with one regular whole (λείπω, λείψω, etc.) a defective λιμπάνω, which orators and poets employ at their pleasure. The grammar therefore leaves all such defective secondary forms of the Present for the most part to the lexicon, and only directs attention to the analogy, according to which in many similar cases the fuller forms are modelled. This is done in the following part of this section.

5. In the mean time it is unnecessary to assume, that the different themes presupposed by the different forms of a verb, have therefore once existed in the shape of Presents in actual use. The simple stem especially, which lies in the other tenses, may indeed possibly have formed an ancient Present (comp. § 92. n. 6); but in general this is not probable. Besides, the Greeks were accustomed to see different formations united in one verb; and therefore, in such tenses as are really derived from others, they not unfrequently preferred an easier and more convenient flexion; for which it is not at all necessary to conceive of any corresponding theme as a Present. Here belongs, in addition to other instances contained in the two preceding paragraphs (3, 4), the transition from verbs in ω into the formation (ἐω) ήσω, etc. See no. 8 below.

6. Not unfrequently several of the above kinds of anomaly occur together; so that one verb appears in its conjugation to be a mixture of three or more. Thus from the theme ΠΗΘΩ or ΠΑΘΩ there exists only the Aorist ἔπαθον; another form strengthened with ν, ΠΕΝΘΩ, is retained in the Perfect πέπονθα; while in the Pres. and Impf. both have yielded to the form πάσχω, which gives name to the whole verb. From the theme ΠΕΤΑΩ comes πετάσω; in the Perf. Pass. the syncope appears, πέπταμαι; while in the Pres. and Impf. only the lengthened form πετάννυμι is usual.

7. Many derived forms of the Present are of such a kind, that few or no other examples of a like change of the stem are at present extant in the language; as e. g. ἀγινέω from ἄγω, πάσχω from ΠΑΘΩ, ἐσθίω from ἔδω, ἐλαύνω from ἐλάω. The most however stand in a clear analogy with others; and this the learner must endeavour to embrace in one view, in order the more easily to impress upon his memory, not only the anomalies of conjugation which are exhibited below in the catalogue, but more particularly the secondary forms, either of the whole verb, or of the Present, which occur so often in the poets.

PREFATORY REMARK. In the following examples, when two forms are connected by *and*, it shews that both are in use;—where *from* stands, the latter form is either entirely obsolete and is to be recognized only in the tenses derived from it, or it belongs only to the early poets;—and where *for* stands, the first form is peculiar to the poets. The forms which come under the first and last of these cases, are not further noted in the anomalous catalogue, unless for some special reason.

8. One of the easiest changes was that of

ω into έω, more rarely άω, contr. ῶ;

ῥίπτω and ῥιπτέω· κυπέω from *ΚΤΠΙΩ* (hence ἔκτυπον); γαμέω from *ΓΑΜΩ* (hence ἔγημα); — μυκάομαι from *ΜΤΚΩ* (hence ἔμυκον); δαμάω from *ΔΕΜΩ* (hence ἐδάμην).

So often then as the regular flexion of a verb had the least difficulty, or could occasion any ambiguity or want of euphony, it was inflected *as if the Present ended in έω*; see no. 5 above.

NOTE 3. Here belong those verbs which have in the Present the characteristic ξ or ψ, as ἔψω Fut. ἑψήσω· αὔξω αὐξήσω. So also the Perfects of verbs in μω; see § 101. n. 9. Further μένω μεμένηκα· τύπτω τύψω and τυπτήσω· μέλλω μελλήσω· ἐῤῥω ἐῤῥήσω· καθεύδω καθευδήσω, and others.—When the Future and other forms of such verbs have ε, as ἄχθομαι ἀχθέσομαι, (see also μάχομαι, ἔδω, and ἄω n. 2, in the Catal.) this can indeed be explained in the same manner; but it is more correct to refer such instances to the *old formation* mentioned in § 95. n. 15, which has here been *retained* for the same reasons, for which in other cases the Fut. in ήσω has been *formed*.

NOTE 4. Although therefore both these forms of the Future (ήσω, έσω) do not, or at least do not necessarily, presuppose an actual Present; yet it was often the case that such a Present was *afterwards* actually formed, earlier or later, in consequence of these Futures. Thus arose, in the early language, certainly καλέω from the Fut. καλέσω (see in the Catal.) and thus most probably the usual ῥιπτέω, ῥιπτῶ, came from the Fut. ῥιπτήσω. But it is easy to see the difficulty of making out such cases; and therefore we are fully justified in deducing every Future in έσω and ήσω from a Present in έω, where such an one is in actual use.

NOTE 5. The Ionics very often form single parts of the Present or Imperf. from έω, although the whole Present may not so occur; e. g. ὤφλεε, ἔψεε, συμβαλλεόμενος, πιεζεύμενος Herod. πιέζευν for ἐπίεζον Hom. etc.

9. Many barytones of two syllables, which have ε in the first syllable, form other secondary Presents, by changing ε into ο, and assuming the ending έω:

φέρω and φορέω, τρέμω and τρομέω, δέμω and δομέω, πέρθω and πορθέω. Here belong also the forms δεδοκημένος for δεδεγμένος· ἐκτόνηκα, μεμόρηται, ἐόλητο, see δέχομαι, κτείνω, μείρομαι, εἴλω.

Or the radical syllable takes ω with the ending άω:

τρωχάω, δωμάω; so also *βρωμάω, νωμάω, τρωπάω, στρωφάω,* for *βρέμω, νέμω, τρέπω, στρέφω.*

The single verb *πέτομαι* forms, besides the Presents *ποτέομαι* and *πωτάομαι,* still another combined from the two, viz. *ποτάομαι.*

10. Verbs in *ω pure* sometimes take the ending *-σκω,* retaining the radical vowel:

γηράω and *γηράσκω, ἱλάομαι* and *ἱλάσκομαι, φάσκω* from *ΦΑΩ* (hence *φήσω* § 109. I. 2), *ῥύομαι* and *ῥύσκομαι.* — So with the radical vowel lengthened, *γιγνώσκω* from *ΓΝΟΩ.*

But verbs in *έω* most commonly go over into *ίσκω*:

κυέω — κύϊσκω, στερέω — στερίσκω.

And since the Infin. Aor. 2 ends in *εῖν,* there arose out of it sometimes a formation as if from *έω* (§ 111. 3) and a Present in *ίσκω*:

from *ΕΥΡΩ,* Aor. *εὗρον, εὑρεῖν,* — *εὑρίσκω* F. *εὑρήσω;* see also *ἀμπλακίσκω, ἀπαφίσκω, ἀραρίσκω, ἐπαυρίσκομαι.*

NOTE 6. This form can indeed be compared with the Latin *Verba inchoativa,* inasmuch as many of these verbs imply in their signification a beginning, increase, etc. But they are seldom so much distinguished from the simple form as in Latin, e. g. *rubescere* from *rubere.* An example of this kind nevertheless is *ἡβάω, ἡβάσκω, I am* or *become of ripe age.* Commonly the simple form either had the same signification, or was wholly obsolete. On the other hand, the form in *σκω* takes sometimes the causative sense (§ 113. 2) *to make* or *cause* another, etc. e. g. *μεθύω I am drunk, μεθύσκω I make drunk,* (see in the Catal.) *πιπίσκω give to drink,* from *πίω, ἔπιον, I drink.* For *βιώσκομαι* see *βιόω.* — That the Ionic Imperfects and Aorists in *σκον* are to be carefully distinguished from these verbs, follows of course; see § 103. II. 1.

NOTE 7. Sometimes the *κ* in the ending *σκω* is *radical,* and only the *σ* is added; e. g. *λάσκω* from *ΛΑΚΩ*; *ἴσκω compare* from *εἴκω am like; τιτύσκω* for *τεύχω.* With *ἀλύσκω, διδάσκω,* the case is different.

11. Some verbs have Attic and poetic secondary forms in *ϑω,* preceded by different vowels:

φλεγέθω for *φλέγω, νεμέθω* for *νέμω· φθινύθω* for *φθίνω.*

Here belongs consequently the lengthening of a verb by means of the letters *αϑ* before the ending, which occurs even in Attic prose; but is found only as preterite—either Impf. or Aorist in *-αθον,* and in the dependent moods. Of this kind the following occur:

διωκάθειν, ἐδιώκαθον, from *δ ι ώ κ ω· εἰκάθειν, εἰκάθοιμι,* from *ε ἴ κ ω· ἀμυνάθειν, ἀμυναθοίμην,* from *ἀ μ ύ ν ω· εἰργάθειν* from *ε ἴ ρ γ ω·* and the epic *μετεκίαθον* from *κ ί ω.*

With these are to be compared the forms *νήϑω, ἀλήϑω, κνήϑω,* which came into use at a later period instead of *νέω spin, ἀλέω, κνάω.* See also *πλήθω* and *πρήθω* in *πίμπλημι* and *πίμπρημι.*

12. Sometimes the letter *ν* is inserted before the termination:

δάκνω from *ΔΑΚΩ* (hence *ἔδακον*); see also *τέμνω, κάμνω.*

Thus from *ἰω* and *ὑω* come *ἰνω* and *ὑνω*:

πίνω from *ΠΙΩ*, *τίω* and *τίνω*, *θύω* and *θύνω*, *ἐντύω* and *ἐντύνω*, see also *φθίω, δύω, ἰδρύω*;

and from *ἀω* comes *αἰνω*, rarely *ἀνω*:

βαίνω from *ΒΑΩ*, *φθάνω* from *ΦΘΑΩ.*

13. Verbs in *ἀνω* of three or more syllables, and some in *αἰνω*, have nevertheless as their ground-form a theme in *ω*; which, at the same time, (on account of the Aor. 2, see § 111. 3,) forms some of the tenses as if from *ἐω*:

αὔξω and *αὐξάνω*· *βλαστάνω* from *ΒΛΑΣΤΩ*, A. 2 *ἔβλαστον* Fut. *βλαστήσω*· *ἁπέχθομαι* and *ἀπεχθάνομαι*; see also *ἁμαρτάνω, αἰσθάνομαι* etc. in § 114. — *ὀλισθάνω* and *ὀλισθαίνω*, A. 2 *ὤλισθον* Fut. *ὀλισθήσω.*

Those in *ἀνω* at the same time usually insert a *nasal* letter in the radical syllable, and shorten the long radical vowel or diphthong; thus

λείπω and *λιμπάνω, φεύγω* and *φυγγάνω, ἐρεύγω* and *ἐρυγγάνω*,— *λήθω* and *λανθάνω.* See also *ἀνδάνω, θιγγάνω, λαμβάνω, λαγχάνω, μανθάνω, πυνθάνομαι, τυγχάνω*, in the Catalogue.

NOTE 8. In respect to the quantity of the doubtful vowels before the ending *νω*, it is to be remarked in general, that *ἰνω* and *ὑνω* are long; e. g. *κρίνω, ὀρίνω, βραδύνω*; but the ending *ἀνω*, short. Yet, if we regard only the usage of epic writers, the following are long, viz.

φθάνω, ἰκάνω, κιχάνω.

The Attics have likewise some deviations, inasmuch as they not only use *τίνω, φθίνω*, as short, but also bring

*φθάνω, κιχάνω** under the analogy of other verbs in *ἀνω*, and make them in like manner short.

14. A very common change (§ 106. n. 4) is that of

ω into *νῦμι.*

οἴγω and *οἴγνυμι, δείκνυμι* from *ΔΕΙΚΩ*, (hence *δείξω* etc.) see under *ἄγνυμι, ὄρνυμι, ὀμόργνυμι, ζεύγνυμι*, etc. So also *παίρω* and *πάρνυμαι*, theme *ΠΤΑΡΩ*, comp. § 92. 9.

When a vowel precedes this ending, the *ν* is commonly doubled, and *o* becomes *ω*:

* In this word, as a sort of compensation, the *long* sound falls back into the syllable *κι*, which elsewhere, as being a reduplication, is short, and actually occurs so in *κιχῆναι* etc. The quantity of the other forms belonging to *φθίνω* and *φθάνω*, see in the Catalogue.

κρεμάω and *κρεμάννυμι*; see in Catal. *κεράννυμι, πετάννυμι, σκεδάννυμι*; —*ζέω* and *ζέννυμι*; see *κορέννυμι, σβέννυμι, στορέννυμι*;—*τίω* and *τίννυμι, χόω* and *χώννυμι*; see *ζώννυμι, ῥώννυμι, στρώννυμι, χρώννυμι*.

15. A change which belongs rather to the poets, is the insertion of *ν* before the ending *άω*, viz.

άω into *νάω, νημι*.

δαμάω and *δαμνάω, δάμνημι*; *περνάω, πέρνημι*, from *περάω*; and with a change of *ε* into *ι*, *κιρνάω, κίρνημι*, from *κεράω* (*κεράννυμι*). So also *πίλνημι, πίτνημι, σκίδνημι*, from *πελάω, ΠΕΤΑΩ, ΣΚΕΔΑΩ*.

16. Several verbs take a *reduplication* in the Present; not only verbs in *μι*, but several others:

γιγνώσκω from *ΓΝΟΩ*, hence *γνώσομαι*; so also *μιμνήσκω, πιπράσκω*, etc. Further *μένω* and *μίμνω, πίπτω* from *ΠΕΤΩ*,* *γίγνομαι*, from *ΓΕΝΩ*.

17. Finally, some verbs form single tenses from entirely different themes; just as in Latin, *fero, tuli, latum*. Indeed, the corresponding verb in Greek presents itself as an example:

φέρω, Fut. *οἴσω*, Aor. *ἤνεγκον*.

The other most striking examples may be sought in the catalogue under *αἱρέω, εἰπεῖν, ἔρχομαι, ἐσθίω, ὁράω, τρέχω*. Compare also what is subjoined to *ἁλίσκομαι, ἐρέσθαι, ζάω, θέω, πλήσσω, τλῆναι, ὠνέομαι*.

§ 113. Anomaly of Signification.

1. Whatever relates to the *signification* of verbal forms, belongs strictly to the Syntax; inasmuch as it cannot well be separated from the consideration of words in their connexion. But as we have already been obliged to exhibit the general principles respecting the signification of forms, without which the system of conjugation could not be well understood; so the deviations from those principles, so far as they have become more or less fixed in particular verbs, cannot well be separated from the account of the anomaly in their formation; just as in the Latin words, *odi, hortor, audeo, ausus sum*. Instances of this kind in Greek are more frequent and various.

2. One subject, however, which in its full extent belongs only to the lexicon, must here be mentioned, inasmuch as it has an intimate connexion with the anomaly of the Greek verb; viz. the

Immediate and Causative Signification

of verbs. In the first, the action or state belongs *immediately* to the

* According to the Etymol. Mag. *in voc.* the *ι* in *πίπτω* was pronounced long; and in *κιχάνω, ἵημι*, the length of the first syllable is acknowledged. For the effect of this in reference to these reduplications, see the *Ausf. Sprachl.* § 112. 17. marg. note.

subject itself; in the other, the subject *causes* an action or state in some other object. The regular proceeding would be, that for each of these significations there should be an appropriate verb; but so that the *causative* might be derived from the *immediate*. Thus e. g. in German and English the verbs *fallen, to fall*, are immediate; and from them are derived the causatives *fällen, to fell*, which express the state of falling, not in the subject, but in another object. On the other hand, it is an *anomaly*, when one verb, in one and the same form, unites both these significations;*—a thing which occurs in all languages. So in Greek, *ἐλαύνειν*, Imm. *to be driven, to move rapidly*, Caus. *to drive; καθίζειν to sit* and *to seat*. In the earlier language this seems to have been the case in many other verbs; and hence we can account for the fact, that in several verbs, (whose anomaly consists partly in this circumstance,) in some tenses the immediate, in other tenses the causative signification has remained the usual one, as we have seen above in *ἵστημι*.

NOTE 1. Verbs *causative* are in their very nature *transitive;* and since verbs *immediate* are at the same time in most cases *intransitive*, there has hence arisen the very inaccurate and perplexing custom of treating this whole subject merely as the mixture and separation of the *transitive* and *intransitive* significations. This mode of viewing the subject would not include those cases, where both the immediate and causative significations are transitive, as in Germ. *trinken* and *trenken*, Engl. *drink* and *cause to drink*. Besides, the union of the transitive and intransitive senses in one verb can and does take place in a very different manner, viz. the verb does not change its appropriate signification, but this signification is either expressed absolutely, or with reference to an object. Thus the usually transitive *to see* can also be absolute, i. e. stand intransitively for the state of seeing; the intransitive *φεύγειν to flee* can also be transitive, *φεύγειν τινά to flee any one*. Such instances often resemble very nearly the immediate and causative senses, without however being entirely the same; as when *σπεύδειν to make haste* becomes transitive, e. g. *σπεύδειν τι to hasten something;* but never *σπεύδειν τινά* for *to cause to make haste*.—It is however a matter of course, that wherever the *causative* and *immediate* senses are at the same time actually distinguished as *transitive* and *intransitive*, we can just as well employ these latter appellations, provided the causative relation is first definitely fixed, or presupposed as known.

NOTE 2. In several verbs, the Passive or Middle form is likewise employed to express what we here call the immediate signification; inasmuch as this immediate sense, so soon as we conceive a corresponding causative one, can be regarded as the Passive or Middle of that causative; e. g. *to sit* is i. q. *to be seated* or *to seat one's self*. Hence from *καθίζειν to seat*, the meaning *to sit* or more accurately *to seat one's self*, belongs strictly to the Mid. *καθίζεσθαι*; nevertheless the Act. *καθίζειν* is used equally often in

* E. g. BRENNEN, BURN, Immed. *to be on fire*, Caus. *to set on fire;* SUPPEDITARE, Imm. *to be ready at hand*, Caus. *to cause to be ready at hand*, i. e. *to present;* SORTIR, Imm. *to go out*, Caus. *to bring out;* TO DROP, Imm. *to fall*, Caus. *to let fall*.

this sense. Many such Active forms with a double signification have arisen in all languages, through the omission or insertion of the reflexive idea *self, se, ἑαυτόν*; and especially in Latin, e. g. *abstinere* sc. *se, to withhold one's self*, i. e. *abstain*. See further § 130. n. 2. — In general, the particular cases where in Greek a verb actually unites both senses, belong solely to the lexicon. To the grammar belong, besides the fixing of general principles, only those cases, where, through a distribution of the two significations among different forms of the same verb, the whole becomes anomalous. Thus in some primitive verbs, the *Aorist* 2 and *Perfect Active* (especially the Perf. 2) take in a special manner the immediate sense; so *ἵστημι*, and see besides in the catalogue, *ἀραρίσκω, βαίνω, δύω, ἐρείκω, ἐρείπω, ὄρνυμι, σβέννυμι, σκέλλω, φύω*. Comp. the following note.

NOTE 3. That the *Perfect* 2, as we have already observed (§ 97. 5, and n. 5), belongs particularly to the *intransitive* signification, is apparent in those verbs in which the two significations are intermingled. To those instances in which the Present has both senses, belongs *πράττω*; and in this verb the two Perfects, at least in the most ancient prose,* actually divide themselves between the two significations; e. g. *πράττω do, make*, Perf. *πέπρᾶχα*; *πράττω do* or *be well* or *ill* (e. g. *καλῶς*), Perf. *πέπρᾶγα*.—This seems to have been originally the case with all such verbs, as *ΟΛΩ, ΠΗΓΩ, σήπω, τήκω*, etc. All of them had both significations, and the Perf. 2 belonged to the intransitive. But in most of these verbs, the *Passive* or *Middle* took the intransitive signification (comp. § 135. 3); and since the Perf. 2 has the same, this tense might at first seem, in the following verbs, (compare some of them in the anomalous catalogue,) naturally to belong to the Middle or Passive; though it actually belongs there just as little as the Perfects 1 *πέφυκα, ἕστηκα*, which are in precisely the same circumstances:

ἄγνυμι — ἄγνυμαι break intrans. Perf. *ἔαγα am broken in pieces.*
δαίω — δαίομαι and *δέδηα burn*, intrans.
ἐγείρω — ἐγείρομαι wake up, ἐγρήγορα am awake.
ἔλπω cause to hope — ἔλπομαι and *ἔολπα hope.*
κήδω trouble — κήδομαι and *κέκηδα am troubled, care for.*
μαίνω (ἐκμαίνω make raving) — μαίνομαι and *μέμηνα rave.*
οἴγω, ἀνοίγω, ἀνέῳχα — ἀνοίγομαι become open, ἀνέῳγα stand open.
ὄλλυμι, ὀλώλεκα — ὄλλυμαι perish, ὄλωλα am lost.
πείθω, πέπεικα — πείθομαι believe, πέποιθα confide in.
πήγνυμι — πήγνυμαι become fixed, πέπηγα stick fast.
ῥήγνυμι — ῥήγνυμαι tear intrans. *ἔῤῥωγα am torn in pieces.*
σήπω cause to rot — σήπομαι rot, σέσηπα am rotten.
τήκω melt trans. *— τήκομαι melt* intrans. Perf. *τέτηκα.*
φαίνω shew — φαίνομαι appear, Perf. *πέφηνα.*

For *φθείρω* see the following note.—In the same manner are to be explained the Perfects of some *deponents*, as *γίγνομαι* Perf. *γέγονα*.

NOTE 4. Every transitive verb can be considered as the causative of its Passive; and this latter consequently as immediate. Sometimes

* See the *Ausführl. Sprachl.* in the Catalogue.

also language actually gives to a Passive idea the Active form; as in the Latin *vapulo, am struck*, which thus becomes an immediate whose causative is *ferio*. In the same manner are to be explained in Greek the few instances, where single tenses of a verb have in the Active form a Passive signification; especially some *Perfects* 2 in the preceding note, as ἔῤῥωγα, ἔαγα, *I am torn or broken in pieces;* and as a more perfect example, the Homeric τετευχώς (see the Anom. τεύχω) and the Perf. 1 ἐάλωκα, see ἁλίσκομαι. The following fluctuate between the two significations, the transitive and this neuter-passive, viz. from φθείρω *spoil* trans. Perf. 2 διέφθορα *have spoiled* and *am spoiled, ruined;* πέπληγα *have struck,* in some writers *have been struck;* and τέτροφα, see the Anom. τρέφω.

3. Closely connected with the preceding subject are the instances, where the *kind* of signification, Active, Passive, or Middle, does not accord with the form of the verb. The case where the Active form has a Passive signification is the most rare; see note 4. On the other hand *deponent* verbs are very frequent, i. e. in which the Passive or Middle form has an Active sense. This anomaly is in Greek very extensive and various. When the Active form of such a deponent is wanting, the verb is a proper or defective deponent; and is moreover, according as its Aorist is taken from the Passive or Middle (§ 89. 3), a *deponent Passive* or a *deponent Middle;* e. g. δύναμαι, ἐδυνήθην, *am able;* ἀκέομαι, ἠκεσάμην, *heal;* πυνθάνομαι, ἐπυθόμην, *learn, hear.*

Note 5. The variety of the deponent verb in Greek arises from the circumstance, that the *Middle*, both in signification and form, is on the one hand so variously interwoven with the Passive, while on the other it passes over so variously, and as it were by degrees, into the signification of the Active. It is therefore easy to see, that in every thing relating to this subject, the grammar can only point out the general principles (§ 135. n. 4, 8), while the application of them to particular verbs belongs to the lexicon; especially in the case of the defective deponents, on account of the great number of them.

Note 6. Not unfrequently however the Greeks allow themselves to form, from a deponent verb, tenses with a Passive signification. This takes place: (1) In the *Perfect*, where however the construction generally determines, whether it is to be taken as Passive; e. g. Plat. Leg. 4. p. 710. *d*, πάντα ἀπείργασται τῷ θεῷ (from ἀπεργάζομαι *do, make, produce*, etc.) where the Dative, according to the rule of Syntax (§ 134. 4), is to be rendered *by* or *through*, "all has been done *by* the divinity." (2) In the *Aorist Passive*, when the deponent, as such, forms an Aorist Middle; e. g. βιάζομαι *I force*, ἐβιασάμην *I forced*, ἐβιάσθην *I was forced;* δεξάμενος *having taken*, δεχθείς *taken.* Comp. § 136. n. 2.

4. It is a very frequent case, that in Active verbs the *Fut. Act.* is either not used at all, or very rarely; while the

Future Middle

takes the signification, transitive or intransitive, which is connected with the Active. In such instances the rest of the Middle form, with

its peculiar signification, for the most part does not occur. This remark applies to a multitude of the most common verbs; e. g. *ἀκούω I hear, ἀκούσομαι I will hear*, never *ἀκούσω*.

NOTE 7. We subjoin here some of the most usual Futures of this kind: *ἀγνοήσομαι, ᾄσομαι* from *ᾄδω, ἀπαντήσομαι, ἀπολαύσομαι, βαδιοῦμαι, βοήσομαι, γελάσομαι, γηράσομαι, ἐγκωμιάσομαι, ἐπαινέσομαι, ἐπιορκήσομαι, θαυμάσομαι, θηράσομαι* and *θηρεύσομαι, κλέψομαι, κολάσομαι, οἰμώξομαι, οὐρήσομαι, πηδήσομαι, πνίξομαι, σιγήσομαι* and *σιωπήσομαι, σκώψομαι, σπουδάσομαι συρίξομαι, τωθάσομαι, χωρήσομαι*. To these may be added the Futures of *εἰμί* and *οἶδα* (§§ 108, 109). See further in the Catal. § 114, the verbs *ἁμαρτάνω, βαίνω, βιόω, βλώσκω, γιγνώσκω, δάκνω, δαρθάνω, δεῖσαι, διδράσκω, θέω, θιγγάνω, θνήσκω, θρώσκω, κάμνω, κλαίω, λαγχάνω, λαμβάνω, μανθάνω, νέω* (*νεύσομαι*), *ὄμνυμι, ὁράω, παίζω, πάσχω, πίπτω, πλέω, πνέω, ῥέω, τίκτω, τρέχω, τρώγω, φεύγω, χέζω*. It must however be observed, that here, as in other cases, usage was not entirely fixed; and we therefore still find many instances of Futures Act. where other writers have the Fut. Middle. In such instances however it is necessary to observe carefully, (1) Whether the text may not be corrupted;* and (2) Whether the writer does not belong to the later period; i. e. to the *κοινοί*, who in this respect often varied from Attic usage.†

5. The Future Middle was also used as *Passive;* but this usage never became so fixed in particular verbs, as that exhibited in the preceding paragraph (no. 4). It depended for the most part on euphony; and consequently, in the poets, on the metre. They strove to avoid by this means, in long verbs, the still longer form of the Fut. Passive; e. g. *ὠφελήσονται* for *ὠφεληθήσονται, περιέψεσθαι* (Herod. 7. 149) for *περιεφθήσεσθαι*. So in like manner from *ἀμφισβητεῖν, ὁμολογεῖν, ἀπαλλάττειν, φυλάττειν, γυμνάζειν, ἀδικεῖν, ζημιοῦν*. Still, there are examples of this usage in shorter verbs, as *βλάψεται, θρέψεται, οἴσεται*.

NOTE 8. It is easy to conceive, that this usage should occur least frequently in verbs, whose Middle approaches nearest in signification to the transitive Active; still less frequently however, and perhaps not at all, in verbs whose Fut. Mid. is employed for the signification of the Active; see Text 4 above.

NOTE 9. The instances where the *Aorist Middle* occurs as *Passive*, are extremely rare; and are found mostly in the epic poetry. Yet some compounds of *σχέσθαι* are used by the Attics as Passive; as *κατασχέσθαι, ὁμενος*, Eurip. Hippol. 27. Plat. Phaedr. 49. *συσχόμενος*, id. Theaet. 58.

* Nothing is easier or more common, than e. g. the confounding of the Attic form of the 2 pers. Mid. in *ει* (for *η*), with that of the Act. in *εις*. In many passages, therefore, where e. g. *φεύξεις* stands, we must read *φεύξει*, which form of the 2 pers. was less familiar to the copyists.

† But the learner must be upon his guard not to mistake the Subj. Aor. 1 for the Future, e. g. in *Νῦν ἀκούσω αὖθις*, § 139. n. 7.

6. In respect to the anomalous signification of different tenses, we remark here only the instances where the *Perfect* takes the signification of the *Present*. In order clearly to comprehend the transition from the former to the latter sense, it must be considered, that in employing the Perfect, we often think less of the past *action* than of the *state* or *situation* which has resulted from that action. Thus τέθνηκα signifies strictly *I have died;* but considered in respect to the resulting state, it means *I am dead;* and thus taken, it is a Present. In other verbs the original Perfect was left still more out of view; e. g. κτάομαι *I acquire*, hence strictly κέκτημαι *I have acquired;* the consequence of acquiring is *possession*, and consequently κέκτημαι came to mean simply *I possess*, without reference to any past acquisition. In every such instance, of course, the *Pluperfect* becomes *Imperfect*.

NOTE 10. It is consequently incorrect, to assign to the verb εἴδω in the *Present* the two significations *I see* and *I know*. Εἴδω means *I see, perceive, comprehend;* the Perf. οἶδα *I have comprehended*, and consequently, *I know*.

NOTE 11. It was very easy, in consequence of the near relation of the ideas, for the Present itself to pass over into the derived present signification of the Perfect, and *vice versa*. Hence it arises, that in the poets especially, the Present and Perfect sometimes have the same meaning; e. g. μέλει (strictly) *goes to the heart*, μέμηλε *is laid to heart;* hence both signify *it grieves*. So δέρκω *catch a view of*, δέδορκα *have caught a view of;* hence both, *I see*.

NOTE 12. The application of these principles to the different cases which occur, (of which the most common are given below in the catalogue,) must be left to the learner's own observation; and the more so, because different views are often equally admissible.—Some examples in the epic poets are particularly deserving of notice, where the *Pluperfect* takes the place of the Aorist or Imperfect, although the Perfect of the same verb does not occur as Present. See in the Catal. βαίνω and βάλλω.

NOTE 13. It is particularly frequent that the Perfect becomes Present in verbs which express a *tone* or *cry;* as κέκραγα *I cry out;* and so also λέλακα, γέγωνα, ἄνωγα, βέβρυχα, μέμυκα, μέμηκα, κέκλαγγα, τέτριγα.

§ 114. CATALOGUE OF IRREGULAR VERBS.

Preliminary Notes.

1. The following Catalogue comprises all those verbs which are anomalous, either through a mixture of forms, or irregularity of formation; and which occur partly in ordinary prose, and partly in the poets. A verb which occurs but seldom, or is only poetical, is printed *small;* and so too a verb which is inserted merely on account of some anomalous poetical form. That which belongs to the usage of prose, is everywhere printed *large*.

2. All such forms as are merely presupposed in order to explain actual forms, and which themselves never occur, are printed in capitals, as generally throughout the whole work; in order that the eye may not become accustomed, by means of the common letters, to a multitude of unused and merely imaginary forms; and thus rendered less capable of detecting barbarisms at first sight. On the other hand, every theme which actually occurs, even though but once and in the early poets, is printed in the common type. Still, in such cases, it has not been regarded as necessary that precisely the 1 *pers. Pres.* should occur. Any form of the Present, and even the Imperf. can in most cases be taken as evidence for the existence of the whole of the Present.

3. In regard to these merely supposed themes, (which are not in every case subjoined, inasmuch as a little practice enables the learner to find them for himself,) it must be carefully observed, that they are formed solely by the Grammarians after the analogy of other verbs; while their actual existence can by no means be proved in a historical manner. Hence it arises, that in different grammars, the same form is often derived from different themes; according as, in doubtful cases, one Grammarian judges of the origin of a form differently from another.

4. Under every current verb which is inserted in the Catalogue, there is given not only the strictly anomalous parts, but also all that is in use, so far as it is not necessarily implied of itself. Consequently it is always to be presupposed (§ 104. 2), that, in every verb where the Future, Aorist, and Perfect, are not expressly mentioned, the common *Future*, *Aor.* 1, and *Perf.* 1, are in use. But whenever an Aor. 2, or the Perf. 2, or the Future Middle instead of the Fut. Act. is in use, these forms are expressly subjoined; and it is then implied that the other forms are not in use. The numbers 1 and 2 are seldom added to these tenses, because they are in themselves easily distinguished. Thus when e. g. under ἁμαρτάνω there stands simply, *Aor.* ἥμαρτον, this indicates that this verb forms only the Aor. 2, and no Aor. 1. — The letters MID. standing alone, signify that the Middle is also in use.

5. In general the single personal forms which are found in writers, are referred back to the 1 pers. Indic. of the same tense. Sometimes however, single forms, e. g. a person of the Plural, a Subjunctive, etc. are given. This is done for the sake of certainty in many rare epic and other forms; because it is not always a valid conclusion, that when a single form occurs, the corresponding 1 pers. Indic. must therefore also have been in use.

6. Whatever may be the signification of the Present, whether Active, Passive, Middle, or Intransitive, it belongs to every tense adduced, to which a peculiar signification is not expressly subjoined. Thus when e. g. under βούλομαι the Fut. Mid. βουλήσομαι and the Aor. Pass. ἐβουλήθην are given, this shews that only these two forms occur in the signification of the Pres. βούλομαι; and that consequently no Aor. ἐβουλησάμην and no Fut. βουληθήσομαι are found.

7. In order to facilitate the use of the Catalogue, the unusual roots are also inserted, where it seemed necessary, in their alphabetical places; and indeed not only those which are necessary to explain actual forms, but

also many which are merely *apparent*, i. e. when some change (as syncope) which does not belong to the regular flexion, may be referred back to an apparent theme. Assuming therefore that the learner is able, in those forms of flexion which he meets with in reading, to ascertain the regular theme according to the general rules, he will find the root of it in its alphabetical place, with a reference to the theme in actual use; thus e. g. for *ἐπρά θην* he will find *ΠΡΑ-* see *πιπράσκω*.

8. In respect to the completeness of the Catalogue, it has been our main object, that nothing should be found in the ordinary prose writers and poets which is not here explained. Whatever occurs in authors seldom read, or in less known dialects, is here introduced (as throughout the whole work) only so far as it may serve to illustrate the relations of the dialects and forms, or add particularly to our knowledge of a dialect.

9. In regard to the particular usage of the *epic* writers, it is to be observed, that the later writers of this class belonging to the Alexandrine and subsequent periods, as Callimachus, Apollonius, etc. are to be considered as *learned* poets, who drew their forms and the application of them by no means wholly from the actual language of life; but often employed them as they found them in Homer and other older poets, or as they themselves formed them in imitation of those writers. Only that which is found in Homer and Hesiod and in some fragments of the same early period, can with certainty be regarded as belonging to the general analogy of the epic language; while that which is peculiar to later writers, can indeed be of the same kind, inasmuch as they had before their eyes those earlier models which are now lost to us; but the historical certainty is wanting. Whenever therefore we have been able to make out the formation and usage of a verb with tolerable completeness and fulness from those earlier works, we have paid no regard to the peculiarities of later writers, or at most in important cases have referred to them only by name. — It is understood of course (§ 1. 11), that what is here marked as Homeric (Hom.) does not therefore belong exclusively to the Homeric poems; but is likewise for the most part found in later epic writers, who followed him as a model.

10. Finally, we have omitted most of those secondary forms, which, being entirely synonymous with a more usual form, occasion no difficulty, because they are either themselves Presents, or are easily referred back to the Present; and consequently can be readily found in the lexicon. The province of the grammar is only to direct the attention of the learner to some analogies in the formation of such secondary forms; and this has already been done in the preceding pages. § 112.

A.

[3]*Ἀάω injure.* From this theme Homer has 3 Pres. Pass. *ἀᾶται*, Aor. 1 Act. *ἄασα* contr. *ἆσα* (Od. *λ*, 61), Pass. and Mid. *ἀάσθην*, *ἀασάμην*.*

* We could also assume *ΑΩ* as the primitive theme, and then derive the other forms from it by resolving *α* into the double sound (§ 105. n. 10). But the doubling of a long sound which has not arisen from contraction (*ἄω*, *ἄσω*, *ἄσα*), would be contrary to analogy. On the other hand *ἄᾶται* belongs actually to *ἄω satiate*. In this manner also can the Homeric verbal adjectives *ἀάατος* and *ἄατος* (see *ἄω*) be most clearly distinguished. See Lexil. I. 56.

Both *α*'s are sometimes long, and sometimes short. Verb. Adj. *ἀα-τός;* and hence with *α* privative *ἀάατος* (⏑ – ⏑ ⏑) *inviolable*, Hom.—From this old form arose first the substantive *ἄτη* (long *α*), and thence with short *α* the new verbal form (*ἀτάω*) Pass. *ἀτῶμαι* in the Attic poets.

Comp. also *ἄω satiate.*

ἄγαμαι admire, Pres. and Imp. like *ἵσταμαι*, Fut. *ἀγάσομαι*, Aor. *ἠγάσθην*, epic *ἠγασάμην*.

The epic forms of the Present, *ἄγάομαι, ἀγαίομαι*, occur with the accessory idea of *to envy, to be angry.*

ἀγείρω assemble, Perf. Pass. *ἀγήγερμαι*, Aor. 2 Mid. *Inf.* epic *ἀγερέσθαι*, *Part. ἀγρόμενος*; see § 110. 4. *a.*

ἄγνυμι break, Fut. *ἄξω* (§ 112. 14). The preterites have the syllabic augment (§ 84. n. 5), Aor. *ἔαξα* (Hom. *ἦξα*), Aor. Pass. *ἐάγην* (long *α*). The Perf. 2 *ἔᾶγα* (Ion. *ἔηγα*) has the Passive signification, *I am broken in pieces.* (§ 113. n. 3.)

The *α* of the Aor. 2 Pass. *ἐάγην* was also shortened in epic metre. Comp. *ἐπλήγην* and *κατεπλᾰγην*.

This syllabic augment is also found, even in such forms as according to their nature ought to have no augment, e. g. the compound Part. *κατεάξαντες* Lys. p. 158, ed. Reiske.* — The form *κανάξαις* in Hesiod stands for the Opt. Aor. *κατάξαις*.†

ἀγορεύω, see *εἰπεῖν*. ‖ *ἀγρόμενος*, see *ἀγείρω*.

ἄγω lead, takes in the Aor. 2 a reduplication, *ἤγαγον, ἀγαγεῖν*, etc. § 85. n. 2. — Perf. *ἦχα* and *ἀγήοχα* (§ 97. n. 2), Perf. Pass. *ἦγ-μαι.* — MID.

The Aor. 1 *ἦξα, ἄξαι, ἄξασθαι* is also found, though seldom in Attic writers.‡—For the Homeric Imperat. *ἄξετε* see § 96. n. 9.

* See Heindorf ad Plat. Gorg. 56. Phaedon. 79. The endeavour to distinguish this verb from *κατάγω*, it is likely, caused this striking anomaly, which was probably further promoted by the circumstance, that this augment even in its usual place is irregular.

† This strange form is most satisfactorily explained by means of the Digamma; since the verb *ΑΓΩ, ἄγνυμι*, belongs to the class of words in which, according to § 6. n. 3, traces of the Digamma are perceptible in Homer. The word was therefore originally *FΑΓΩ*, and this *F* was a consonant (v). Through the composition with *κατά* arose consequently *ΚΑΓΓΑΓΩ*, like *καββάλλω* from *βαλλω*, etc. (§ 117. n. 2). No wonder, then, that the Digamma thus doubled and bound by the metre, maintained itself here, while it vanished in other cases. That it should pass over into *v* was very natural in the close relation (or rather in certain respects the identity) of the sounds *Γ* and *F*, *U* and *V*; see p. 21 marg. note. Comp. *εὕαδον* in *ἀνδάνω* below.

‡ The learner must take care not to mistake for this Aorist the similar Aorist form of the Attic verb *ἄττω* for *ἀΐσσω*, which sometimes approximates to the former in signification also.

ΑΔ—. The forms *ἄσω, ἆσαι, to satiate*, which are commonly referred to this root, see under *ἄω*. On the other hand Homer has *ἀδῆσαι, ἀδηκέναι, to feel weariness, disgust*, as if from *ΑΔΕΩ*; but these forms are commonly written *ἀδδῆσαι*, etc.*

ἆδεῖν see *ἀνδάνω*.

ἀείρω see *αἴρω*. ‖ *ΑΕΩ* see *ἄημι* and *ἄω* no. 2.

ἄημι blow; see *ἄω* 1. It retains the *η* throughout, *Inf. ἀῆναι, Pass. ἄημαι;* but *Part.* Act. *ἀείς, ἀέντος*. The Passive form has the Active signification; except Od. ζ, 131, where it is Passive.

αἰνέω see § 95. n. 4.

αἱρέω take, αἱρήσω — ἥρέθην (§ 95. n. 4.) — Aor. Act. *εἷλον, ἑλεῖν*, etc. from *ΕΛΩ*, — MID.

A less frequent Future is *ἑλῶ*, e. g. Aristoph. Eq. 290. The Aor. 2 Mid. was formed by writers not Attic in *-άμην*, as *ἀφείλατο* instead of *-ετο*, see § 96. n. 8. — In the *Perfect* the Ionics had a peculiar reduplication, *ἀραίρηκα, ἀραίρημαι*, with the smooth breathing. — In the signification *seize, capture*, etc. the verb *ἁλίσκομαι* may be regarded as a real Passive of *αἱρέω*; see below.

αἴρω contr. from *ἀείρω, take up, raise*, is declined regularly. For the poetical usage alone it is to be observed: (1) That the Attic poets employ the unaugmented moods of the Aor. 2 Mid. (e. g. *ἀροίμην* Soph. Electr. 34), when a short syllable is necessary, instead of the elsewhere usual Aor. 1, whose *α* is long according to § 101. n. 2. —(2) That Homer in the same circumstances avails himself of the *Indic.* Aor. 2 Mid. without augment (*ἀρόμην*); but elsewhere has throughout in the Indic. the Aor. 1, and in the other moods only the Aor. 2; as *ἠράμην — ἀρέσθαι, ἀροίμην*, etc.—(3) That the epic writers use in the Pluperf. *ἄορτο* (as Impf. *hovered, hung*) instead of *ἦρτο* or *ἤερτο*; see § 97. n. 2.—(4) That the Attic poets make the *α* of the Fut. *ἀρῶ* long, as being contracted from *ἀερῶ*; see the *Ausf. Sprachl.* It is short, Soph. Ajax 75. Æd. Col. 460.—See also *ἄρνυμαι*.

αἰσθάνομαι perceive by the senses, Fut. *αἰσθήσομαι*, etc.—Aor. *ἠσθόμην* (§ 112. 13), from which comes the less frequent Present *αἴσθομαι*.

ἀκαχίζω trouble, afflict, has from the theme *ΑΧΩ* the Aor. *ἤκαχον, ἀκαχεῖν*, Fut. *ἀκαχήσω* Aor. 1 *ἠκάχησα* (§ 111. n. 2).—MID. *ἄχομαι* or *ἄχνυμαι afflict myself, grieve*, Aor. *ἠκαχόμην*. Perf. *ἀκήχεμαι* and unaugmented *ἀκάχημαι am afflicted, grieve*. For *ἀκηχέδαται* see the marg. note to § 103. IV. 5; and for the tone of *ἀκηχέμενος* (Il. σ, 29), *ἀκαχήμενος, ἀκάχησθαι*, § 111. n. 2. To the same intransitive signification belongs also the *Part.* Pres. Act. *ἀχέων, ουσα, afflicted, sorrowing*.

* The Grammarians introduced this orthography, because the subst. *ἄδος disgust* is short, while Homer always makes the first syllable of the verb long. See Lexilog. II. 86.

ἀκαχμένος, sharpened, pointed, Part. Perf. Pass. from a theme *ΑΚΩ*, (whence the substantives *ἀκή* and *ἀκωκή, the point,*) with the Attic reduplication, the temporal augment being omitted and the *χ* retained before *μ*; comp. § 98. 2, with § 23 note.

ἀλάομαι rove, wander, has (according to § 111. 2) a Perfect which passes over into the form of the Present, *ἀλάλημαι, ἀλάλησθαι, ἀλαλήμενος,* also with Present signification.

ἀλέξω ward off, Fut. *ἀλεξήσω* (§ 112. 8) and Aor. Mid. *ἀλέξασθαι* from *ΑΛΕΚΩ*; comp. § 96. n. 9.—From the theme (*ΑΛΕΚΩ*) *ΑΛΚΩ* comes also the poetic Aorist *ἤλαλκον* (*ἄλαλκον*), *ἀλαλκεῖν, ἀλαλκών,* etc. with the redupl. See § 85. n. 2.

ἀλέομαι shun, Aor. 1 *ἀλέασθαι,* and *ἠλευάμην, ἀλεύασθαι* (§ 96. n. 1). *Subj.* Aor. 1 *ἀλεύεται* instead of *-ηται* (Hom.)

ἀλέω grind, Fut. *ἀλέσω* Att. *ἀλῶ*, Perf. Pass. *ἀλήλεσμαι.*—Another form of the Pres. was *ἀλήθω* (§ 112. 11.)

ἀλῆναι or *ἀλήμεναι, Ind. ἐάλην,* see *εἴλω.*

ἁλίσκομαι am taken, captured, forms its tenses from *ʿΑΛΟΩ*, viz. Fut. *ἁλώσομαι,* and (with Active form but Passive sense) the syncopated Aor. *ἥλων* (§ 110. 6) Att. *ἑάλων* Plur. *ἑάλωμεν,* etc. with long *α*; but the regularly unaugmented forms with short *α, Inf. ἁλῶναι, Subj. ἁλῶ, ᾷς,* etc. *Opt. ἁλοίην* (Ion. *ἁλώην*) *Part. ἁλούς.* Perf. (also with Passive signification) *ἥλωκα* and *ἑάλωκα* with short *α.*

Homer has also Part. *ἁλόντε* with long *α,* Il. *ε,* 487.

The Active of this verb was not used, but always *αἱρεῖν,* of which consequently, so far as usage is concerned, *ἁλίσκομαι* is the Passive; but only in the special signification of *αἱρέω,* and not in its general one.—*ἀναλίσκω* see in its place.

ἁλιταίνω am wanting, sin, F. *ἁλιτήσω,* Aor. *ἥλιτον* (§ 112. 13). Act. and Mid. are synonymous.—The adjective *Part. ἁλιτήμενος* (*sinner,* Od. *δ,* 807) can according to § 111. n. 2, be explained from the Perfect.

ΑΛΚ-, ἀλαλκεῖν, see *ἀλέξω.*

ἅλλομαι leap, spring, is declined regularly, *ἁλοῦμαι,* etc. In the Aorist, usage is variable between the Aor. 1 *ἡλάμην, ἅλασθαι* (long *α,* § 101. n. 2) and the Aor. 2 *ἡλόμην, ἅλεσθαι* (short *α*).—Homer has only the syncopated Aorist (§ 110. 8) which takes the smooth breathing, and from which occur 2 and 3 pers. *ἅλσο, ἅλτο, Part. ἅλμενος, ἐπάλμενος.** To this form of the Aor. is then reckoned also the *Subj.* in Homer; which a part of the Grammarians therefore write, but incorrectly, with the *lenis, ἅλῃται,* and with a shortened vowel *ἅλεται,* § 103. V. 15.

ʿΑΛΟ-, see *ἁλίσκομαι* and *ἀναλίσκω.*

* For the *lenis* see § 6. n. 2, and comp. *ἁμαρτάνω.* The length of the *α,* which is indicated by the circumflex, arises from the anomalous augment; hence *ἐπᾶλτο,* not *ἔπαλτο.*

ἀλύσκω *shun*, Fut. ἀλύξω, etc.* — A different verb is ἀλύω or ἀλύσσω *am beside myself*, Hom.

ἁμαρτάνω *miss, err*, F. ἁμαρτήσομαι, Perf. ἡμάρτηκα — Aor. ἥμαρτον. (§ 112. 13.)

For ἥμαρτον Homer has ἤμβροτον with the smooth breathing (comp. ἄλλομαι), by transposition (§ 96. n. 7), and with β inserted, according to § 19. n. 1, comp. § 110. 11. 2. marg. note.

ἀμβλίσκω *suffer abortion*, F. ἀμβλώσω etc. from ἀμβλόω which occurs in the Present only in compounds, as ἐξαμβλοῦν, etc.

ἀμπέχω and ἀμπισχνοῦμαι see under ἔχω.

ἀμπλακίσκω *miss, err*, F. ἀμπλακήσω Aor. ἤμπλακον, ἀμπλακεῖν (§ 112. 10). Also ἀμβλακίσκω; and sometimes ἀπλακεῖν with the first syllable short.

ἀμφιέννυμι, see ἕννυμι § 108. III.

ἀναίνομαι *refuse, deny*, Aor. ἠνηνάμην, ἀνήνασθαι. This verb is not a compound (see Lexilogus I. 63, 10), and the Aor. is regularly formed, like ἐλυμηνάμην and the like. Nothing but the Aorist occurs.

ἀνᾱλίσκω *consume, spend*, Impf. ἀνήλισκον, forms its other tenses from the old and less frequent ἀνᾱλόω, Impf. without augm. ἀνάλουν. The Aor. and Perf. were used with and without augment, ἀνήλωσα, ἀνήλωκα, and also ἀνάλωσα, ἀνάλωκα. In double composition, κατηνάλωσα.

This verb is distinguished from ἁλίσκομαι by the quantity of the α, and by regularity of signification. An Aor. 2 is not found.

ἀνδάνω *please*, Imperf. ἥνδανον, ἐάνδανον, ἐήνδανον, Fut. ἁδήσω, Aor. ἔαδον, ἄδον, Perf. ἔᾱδα (Dor. ἔᾰδα). See § 112. 13. — This Ionic and poetic verb may be regarded as entirely synonymous with the regular ἥδω *delight*, ἥδομαι *delight myself, rejoice*, which has merely a different construction. Comp. λανθάνω and λήθω, and the like.—For the Aor. ἄδον Homer has also εὔαδον.†

ἀνέσει, ἀνέσαιμι, see § 108. I. 4.

ἀνήνοθα, a Perfect with Present signification, *press forward, forth*, from a theme *ΑΝΘΩ* or *ΑΝΕΘΩ*, whence ἄνθος *flower* and ἀνθέω *to blossom* are derived. See § 97. n. 2, and comp. ἐνήνοθα below.

ἀνοίγω or ἀνοίγνυμι see οἴγω.

ἄνωγα *I command*, an old Perfect; 1 Plur. ἄνωγμεν, *Imperat.* ἄνωχθι, ἀνω-

* This verb is manifestly derived from ἀλεύομαι; the σ is therefore not inserted in the Present (according to the analogy of § 112. n. 7), but is dropped in the Future; comp. διδάσκω.

† This form also, like καναξαις under ἄγνυμι, may be explained from the epic Digamma; for the verb ἀνδάνω belongs likewise to those mentioned in § 6. n. 3. From this Digamma, i. e. from *FΑΔΩ*, comes the syllabic augment in ἔαδα, and also this εὔαδον, which has arisen from doubling the Digamma after the augment (*EFFΑΔΟΝ* like ἔλλαβον); for here, where this letter made a position, it could not fall away, as in other cases. The apparent significancy of this εὐ, *well*, as in English *well-pleased*, may have contributed to the preservation of this form.

γέτω, *ἀνώγετε*, or irregular *ἀνώχθω*, *ἄνωχθε*, (§ 110. n. 5,) Pluperf. as Imperf. (*ἠνώγειν*) Ion. *ἠνώγεα*. Since now this Perfect has the Present signification, it takes also sometimes the Present form, as 3 Pres. *ἀνώγει* (Herodot. VII. 104). Hence Impf. *ἤνωγον*, Fut. *ἀνώξω*, Aor. *ἤνωξα*. It is to be noted, that the Perf. *ἄνωγα* itself never takes the augment.

ἀπαυράω see *ΑΥΡ—*.

ἀπαφίσκω deceive, Aor. with redupl. *ἤπαφον*, *ἀπαφών*, etc. (§ 85. n. 2) from *ΑΦΩ* (whence also *ἀφή* and *ἅπτομαι*), strictly *touch, feel, palpare;* from which Aorist the Present is formed according to § 112. 10. Fut. *ἀπαφήσω*.—Middle synonymous with the Active.

ἀπολαύω, for the augment see § 86. n. 2. ‖ *ἀπούρας* see *ΑΥΡ.*

ᾱ̓ράομαι, Att. *ᾰ̓ράομαι*, Depon. Mid. *invoke, curse.* From this there occurs once (Od. *χ*, 322) an Inf. Act. *ἀρήμεναι*; or perhaps it is Inf. Aor. 2 Pass. from *ΑΡΟΜΑΙ*; see the *Ausf. Sprachl.*—The isolated Homeric Part. Perf. Pass. *ᾱ̓ρημένος* has a different signification, *oppressed, grieved, pained.*

ἀραρίσκω fit, adapt, join. From the simple theme *ΑΡΩ* come F. *ἄρσω*, Aor. 1 *ἦρσα*, *ἄρσαι*, etc. (§ 101. n. 3.)Aor. 2 *ἤραρον* (§ 85. n. 2); whence according to § 112. 10, the Present is formed; and thence Impf. *ἀράρισκα* Od. *ξ*, 23.—With the causative sense (*cause to suit, adapt*) the theme *ΑΡΩ* unites also an *immediate* sense, viz. the intransitive *to suit, fit close* (§ 113. 2). This intransitive sense alone is found in the Perf. 2 as Present, *ἄρᾱρα* Ion. *ἄρηρα*,* Part. Fem. epic *ἀρᾰ̄́ρυῖα*; and occasionally, though more seldom, in the Aor. *ἤραρον*. Synonymous with *ἄρηρα* in sense, is the Perfect Pass. *ἀρήρεμαι*,† formed after the analogy of the Fut. *ἀρέσω*. This Future itself however, as well as the forms derived from it (see *ἀρέσκω*), has taken the special signification *to adapt one's self, please;* into which also some of the above forms occasionally pass over, as Il. *α*, 136. Soph. El. 147.—The Part. *ἄρμενος suitable* is the syncopated Aorist (§ 110. 8).

ἀρέσκω gratify, please, Fut. *ἀρέσω*, Perf. *ἤρεσμαι*. — MID.

This verb comes from *ΑΡΩ*, of which *ἀρέσω* is the old form of the Future (§ 95. n. 15). This Future assumed exclusively this special signification, and then formed the other tenses and a new Present from itself. Comp. *ἀραρίσκω*.

ἄρνυμαι, related to *αἴρω* as *πτάρνυμαι* to *πταίρω*, stands instead of *αἴρω* in certain special significations, *earn, acquire by labour*, sc. wages, booty, etc. The other tenses, i. e. all but the Pres. and Impf. come from the radical theme.‡

ἁρπάζω seize, rob, has in the Attic writers *ἁρπάσω* (*ἁρπάσομαι*), *ἥρπακα*, *ἡρπάσθην*, etc. In the *κοινοί*, or later writers, it has *ἁρπάξω*, *ἡρπάγην*, etc. Homer has both formations. (§ 92. n. 1.)

* In Od. *ε*, 248 the trans. *ἄρηρε* is a false reading for *ἄρασσεν*.

† In Apollonius, where *ἀρηράμενος* is a false reading. Comp. *ἀκήχεμαι* and *ὀρώρεται*.

‡ Comp. Il. *ξ*, 446 with *σ*, 121; and *χ*, 100 with *ι*, 124.

ΑΡΩ see *ἀραρίσκω*.

αὔξω and *αὐξάνω augment*, Fut. *αὐξήσω* (§ 112. 13).—Pass. with Fut. Mid. *increase* intrans.

ΑΤΡ—. To this root, with the general signification *take*, belong the two following compounds:

1) *ἀπαυράω take away*. From this verb occur in the poets solely the Impf. (with Aorist signification) *ἀπηύρων*, and Aor. 1 Mid. *ἀπηυράμην* (from *ΑΤΡΩ*). Besides these are found the two following Participles, formed by a peculiar anomaly of the vowels, and closely related in signification to the above forms, viz. Aor. 1 Act. *ἀπούρας*, and Mid. (with Passive sense) *ἀπουράμενος*.

2) *ἐπαυρίσκομαι have advantage* or *disadvantage, enjoy*, see § 112. 10; Fut. *ἐπαυρήσομαι*, Aor. *ἐπηυρόμην*, *ἐπαυρέσθαι*, and in writers not Attic *ἐπαύρασθαι* (§ 96. n. 8).—The earlier poetry employed also the Active form; as Aor. *ἐπαῦρον* Pind. Pyth. III. 65. *Subj. ἐπαύρω*, *Inf. ἐπαυρεῖν* or *ἐπαυρέμεν*. The Present *ἐπαυρέω*, derived from these, is found in Hesiod ε, 417.

ἀφύσσω draw, as water, etc. F. *ἀφύξω* A. *ἤφῦσα* § 92. n. 2.

ΑΦ— see *ἐάφθη* and *ἀπαφίσκω*.

ἄχθομαι am vexed, offended, *ἀχθέσομαι*, *ἠχθέσθην*. § 112. n. 3.

ΑΧΩ see *ἀκαχίζω*.

ἄω. This theme appears under four different significations:

1) *blow*, Impf. *ἄον* (Apollon.) commonly *ἄημι* q. v.

2) *sleep*, Aor. *ἆσα* and (by § 112. n. 3) *ἄεσα* Hom.

3) *satisfy, satiate*, Fut. *ἄσω*, Aor. *ἆσα*. Hence in Pres. Pass. *ἆται*, and by doubling the vowel *ἄαται* (Hesiod α, 101 as Fut. see § 95. n. 12). *Inf.* Act. *ἄμεναι* Hom. contr. from *ἀέμεναι* for *ἄειν*. Verb. Adj. *ἀτός*, and hence with α priv. *ἄατος* (Hesiod), contr. *ἆτος* (Hom.) *insatiable*. — See the marg. note to *ἀάω* and comp. *ΑΔ—*.

4) *injure;* in this signification it is exhibited above, as contracted from *ἀάω* q. v.

ἄωρτο see *αἴρω*.

B.

βαίνω go, Fut. *βήσομαι* Pf. *βέβηκα*. — Aor. 2. *ἔβην*, like *ἔστην*; thus, *ἔβημεν*, *βῆναι· βῆθι* βήτω· βαίην*, *βῶ*. — Some compounds have also a Passive; e. g. *παραβαίνω transgress*, Perf. Pass. *παραβέβᾰμαι* Aor. Pass. *παρεβάθην*. — Verb. Adj. *βατός*.

All these forms come from *ΒΑΩ*, and are declined throughout like *ἵστημι*, except in the Present; and Homer has this also with the reduplication, *Part. βιβάς* and *βιβῶν*. — The Pluperf. *ἐβεβήκειν* has in the epic language the sense of the Imperf. or Aorist, e. g. Il. ζ, 495, 513. comp. *βάλλω ἐβεβλήκειν*. — As to *βέω*, *βείω*, *βήῃ*, see the same Subjunctive forms from *ἔστην*, § 107. IV. — The syncopated forms of the Perfect, e. g. *βεβᾶσι*, *βεβάναι*, *βεβώς* (§ 110. 10) are in

* In composition also apocopated, e. g. *κατάβᾱ*, as in *ἵστημι*.

this verb unfrequent, except in the dialects and poets.—In the Aor. 2 Homer has the short forms *βάτην* for *ἐβήτην*, *ὑπέρβασαν* for *ὑπερέβησαν*. The Aor. Mid. (as Act.) occurs also in the epic writers, but fluctuates in form: *ἐβήσατο* or (§ 96. n. 9) *ἐβήσετο*, *Imperat. βήσεο*. — For *βέομαι*, see below in its place.

This verb has also the *causative* signification, *cause to go, conduct*, (§ 113. 2), but only among the Ionics and poets. The Fut. Act. *βήσω* and Aor. 1 *ἔβησα* belong solely to this signification.

βάλλω throw, cast, Fut. *βαλῶ* and sometimes *βαλλήσω* (§ 112. 8) A. *ἔβαλον*, Pf. *βέβληκα* Pf. Pass. *βέβλημαι* (*Subj.* see § 98. n. 9) A. 1 Pass. *ἐβλήθην*. — MID.

From a syncopated Aorist (*ἔβλην*, see § 110. 6, 7) come the epic forms: Aor. *ξυμβλήτην* (3 Dual), Pass. *ἔβλητο*, *βλῆσθαι*, *Opt. βλείμην*, *βλεῖο*, etc. *Subj. βλήεται* for *βλήηται*, — and thence again a Future *συμβλήσομαι*. — The Perf. Pass. takes also in epic writers the form *βεβόλημαι*, as if from *ΒΟΛΕΩ*.* — The Pluperf. *ἐβεβλήκειν* has in epic writers the sense of the Aorist (*did hit*), e. g. Il. ε, 66, 73; comp. *βαίνω*, *ἐβεβήκειν*.

βαστάζω carry, F. *βαστάσω*, etc. takes in the Passive the other formation, e. g. *ἐβαστάχθην*, § 92. n. 1.

ΒΑ—, *βίβημι*, see *βαίνω*.

βέομαι or *βείομαι*, a Homeric Future, *I shall live*, which may be regarded either as a really irregular Future (like *πίομαι*, or like *κέω*, *κείω*), or as a Subjunctive used for the Future (§ 139. n. 8), instead of *βέωμαι*. It is also doubtful, whether it belongs to an old verb *ΒΕΙΩ* (whence perhaps *βίος*, *βιόω*); or whether the Passive form of the verb *βαίνω* assumed the secondary sense *to walk*, i. e. *live*; in which case *βείομαι* corresponds to the Active form *βείω Subj.* for *βῶ*.

βιβρώσκω eat, has its forms from *ΒΡΟΩ*.

The Part. Perf. *βεβρωκώς* is sometimes contracted, comp. § 110. 10; hence Soph. Antig. 1010 *βεβρῶτες*. — Epic Aorist *ἔβρων* (§ 110. 6.)— The Homeric *βεβρώθοις* belongs to a derived verb with an emphatic sense, viz. *βεβρώθω devour*.

βιόω live, Fut. *βιώσομαι*, Aor. *ἐβίωσα* and (Aor. 2) *ἐβίων*, *βιῶναι*, *Part. βιούς Subj. βιῶ*, *ᾧς* etc. *Opt. βιώην* (§ 110. 6.)

The forms *βιώσκομαι* and *ἀναβιώσκομαι* have both the intransitive and transitive signification, e. g. intrans. *revive*, Plat. Phaedo. p. 72. c. d.—trans. *animate, vivify*, id. Crito. 9. — In the latter signification only it has the Aor. 1 *ἐβιωσάμην* (Od. *ϑ*, 468. Plat. Phaedo. p. 89. b); in the former, the Active *ἀναβιῶναι* is usual.

ΒΑ— see *βάλλω*.

* The old root of this verb had *ε*, (comp. *τέμνω τάμνω*, *τρέπω τράπω*, and *σκέλλω* below,) as is shewn by the derivative *βέλος* and especially the verbal *βελέτης* in *ἑκατηβελέτης*. Hence *ΒΟΛΕΩ* (§ 112. 9); and also, by the metathesis *ΒΕΛ*, *ΒΑΕ*, the forms *βέβληκα*, *βλείμην*, etc. (§ 110. 11.)

βλαστάνω sprout, *βλαστήσω*, *ἔβλαστον* § 112. 13.

βλώσκω go, has its forms as if from *ΜΟΛΩ*, Aor. *ἔμολον*, *μολεῖν*, *μολών*, Fut. *μολοῦμαι*, Perf. *μέμβλωκα* (by § 19. n. 1 for *μέμλωκα*) as if from *ΜΛΟΩ*, from which the Present *βλώσκω* has arisen; see § 110. 11. The Present *μολέω* is doubtful.

βοάω cry out, among the Ionics always contracts *οη* into *ω**, Fut. *βώσομαι*; it then draws back the accent, Aor. *ἔβωσα*; and takes *σ* in the Aor. Pass. *ἐβώσθην*.

ΒΟΛ—see *βάλλω* and *βούλομαι*.

βόσκω pasture, Fut. *βοσκήσω*, etc. (§ 112. 8.)—MID.

βούλομαι will, desire, Fut. *βουλήσομαι*, Perf. *βεβούλημαι*, Aor. *ἐβουλήθην*, *ἠβουλήθην*. For the *augment* see § 83. n. 5.

Homer has also a Perf. 2 *προβέβουλα prefer*.—In Homer and in the old language generally, the first syllable was also *short*; in which case it is written with *ο*, as *βόλεσθε*, § 5. n. 3.

ΒΟ— see *βοάω*.

βραχεῖν, *ἔβραχον*, an epic Aorist, *crash*; different from *βρέχειν steep*, *βρέχεσθαι*, *βρεχθῆναι* and *βραχῆναι*, *to be wet*.

ΒΡΟ—see *βιβρώσκω*.

βρυχάομαι roar, Depon. Passive. The Perf. Act. *βέβρῡχα* has in the poets the same Present signification; comp. *μηκάομαι* and *μυκάομαι*.—For the Perf. *ἀναβέβρῡχα* Il. ρ. 54, see Lexilog. II. 85.

Γ

γαμέω marry, from *ΓΑΜΩ*, Fut. also *γαμέω*, *γαμῶ*, Aor. *ἔγημα*, *γῆμαι*, etc. Perf. *γεγάμηκα*, etc.—Mid. *enter into marriage, take as wife* or *husband*. The form *ἐγαμήθην* (whence Theocrit. has *γαμεθεῖσα*) is purely Passive.

ΓΑ— see *ΓΕΝΩ*.

γέγωνα, a Perfect with Present signification, *I call, proclaim*. Most of the other forms, however, are made as if from a Present in *ω* or *έω* derived from this Perfect: *Inf. γεγωνεῖν*, Impf. *ἐγεγώνευν* (for *—εον*) 3 pers. *ἐγεγώνει*, but also (*ἐγέγωνε*) *γέγωνε*; which form consequently occurs as Present, Impf. and Aorist; see § 111. 2.

ΓΕΝ—. This stem, which corresponds to the Latin *gigno, genui*, unites in Greek the causative signification *beget*, and the immediate or intransitive *be born*. The forms are anomalously mixed. In the Active, only the Perfect *γέγονα* is in use; all the other forms, in both significations, belong to the Middle-Passive. So far as usage is concerned, the whole may be referred to a two-fold form of the Present:

* That this is the correct representation is shewn by a comparison of the Ion. verb *βωθεῖν* for *βοηθεῖν help* Comp. *νοέω* below.

1) *γείνομαι* refers only to literal birth. In the Present it is poetical, *be born* and *beget;* in the Aor. *ἐγεινάμην* only transitive, *beget, bear*, both in prose and poetry. In this last signification the regular verb *γεννάω* is elsewhere used.

2) *γίγνομαι*, old and Attic, common *γίνομαι*, F. *γενήσομαι*, Aor. *ἐγενόμην*; Perf. *γεγένημαι*, or with Active form, *γέγονα*; forms not Attic are *ἐγενήθην, γενηθήσομαι*. All these forms are throughout intransitive; not only in the literal sense *be born*, but also and more frequently in the general sense *come into existence, fieri*. With this connects itself the signification *to exist, to be*, so that *ἐγενόμην* and *γέγονα* serve at the same time as preterites of *εἶναι*. Where however *γέγονα* can be translated as a Present, it has always the more special sense *I am by birth*, or *I have become*, etc.

For *γέγονα* there is a poetical form (*γέγᾰα*) Pl. *γέγαμεν—γεγάασιν*, *Inf. γεγάμεν* (for *-άναι*) *Part. γεγαώς* Attic *γεγώς* (see § 110. 10); as it seems, from *ΓΑΩ*; hence also the older form *γεγᾶκειν* in Pindar for *γεγηκέναι* (§ 111. 2).*—The form *ἔγεντο, γέντο*, in Hesiod and Pindar is syncop. Aor. for *ἐγένετο*; see also the following article.

γέντο, he seized, an old verb in Homer, from which only this form occurs. It seems however to be a dialect for *ἕλετο*, as *κέντο* for *κέλετο* in Alcmann; comp. § 16. n. 1. *d.* The *γ* instead of the rough breathing, is found in many glosses of Hesychius, etc.—In other poets this form stands simply for *ἐγένετο, ἔγεντο*; see the preceding article.

γηθέω rejoice, γηθήσω, etc. Perf. *γέγηθα* synonymous with the Present and more usual.

γηράω or *γηράσκω, grow old*, Fut. *γηράσομαι*, is conjugated regularly after the first form, except that the Attics prefer in the Inf. Aor. instead of *γηρᾶσαι* the form *γηρᾶναι*.

This *γηρᾶναι* is the Inf. of an old Aor. *ἐγήρᾱν* (see the *Ausf. Sprachl.*) to which belongs also the epic Part. *γηράς* Il. ϱ, 197. *γηράντεσσιν* Hes. ε, 188. To this old form corresponds precisely the Aor. *ἔδρᾱν* from *διδράσκω*. See § 110. 6.

γίγνομαι, γίνομαι, see *ΓΕΝ—*.

γιγνώσκω, old and Attic, common *γινώσκω, know*, from *ΓΝΟΩ*, F. *γνώσομαι*. Aor. *ἔγνων*, Plur. *ἔγνωμεν*, etc. *Inf. γνῶναι, Imper. γνῶθι, γνώτω*, etc. *Opt. γνοίην*,† *Part. γνούς*. (§ 110. 6.)—Perf. *ἔγνωκα*, Pass. *ἔγνωσμαι*.

* The anomalous *γεγάᾶτε* (Batrach. 143. Hom. Epigr. ult.) can be explained from the Present-Perfect *γέγαα* (*-άατε* for *-ᾶτε*; but see Lexilog. I. note or addition to Art. 2, 1); hence also *ἐκγεγάονται* Hymn. Ven. 198; this last by a new anomaly as Future.

† The Passive form of this Aor. *Opt. συγγνοῖτο* Æschyl. Suppl. 231 (wholly synonymous with the Active) is no where else found.

In the causative sense *to persuade* (§ 113. 2), which the compound *ἀναγιγνώσκω* takes particularly among the Ionics, it forms the Aor. 1 *ἀνέγνωσα*.

γοάω bewail, A. 2 *ἔγοον*, Il. ζ, 500. (§ 96. n. 5.)

γρηγορέω see *ἐγείρω*.

ΓΩΝ— see *γέγωνα*.

Δ.

ΔΑ-, δαίω. The forms which belong to this root, have four principal significations: *divide, give to eat, burn, teach.*

1. *δαίω cut, divide, distribute*, has in this form and signification only Pres. and Impf. and is solely poetic. To the same sense however belong, as *Depon. Mid.* the Fut. *δάσομαι*, Aor. *ἐδασάμην*, which are also used in prose; and the Perf. *δέδασμαι* with Passive sense (*am divided, cut*), whose 3 Plur. follows, for the sake of euphony, the root *δαίω*, viz. *δεδαίαται*. Comp. *μαίομαι ἐμασάμην, ναίω ἐνασάμην*. — The Pres. *δατέομαι* (see below in its place) stands in the same relation to these forms, as *πατέομαι* to *πάσασθαι*.

2. *δαίνυμι entertain, give to eat*, Mid. *δαίνυμαι feast, revel, consume*, (2 pers. *δαίνυο*, § 107. IV. 4,) forms, after the analogy of all verbs in *νυμι*, its tenses from *δαίω*, which however never has this meaning in the Present. Fut. *δαίσω, δαίσομαι*, etc.

3. *δαίω* has also in the Present the sense *burn, kindle, set on fire.** In the Perf. *δέδηα* (§ 97. 4) it has the intransitive sense of the Mid. *δαίομαι burn, be on fire*, Aor. 2 (*ἐδαόμην*) 3 pers. *Subj. δάηται*.

4. *ΔΑΩ* unites the causative sense *teach*, with the immediate *learn*. In the first, only the Aor. 2 occurs, *ἔδαον* or *δέδαον* (§ 83. n. 7), to which the Homeric *δέδαε* belongs. But in the latter sense, *learn*, there is found, Perf. (*δέδαα*) *δεδάασι, δεδαώς*, Aor. Pass. *ἐδάην* (strictly *was taught*, i. e. *learned*); whence the new Perfect *δεδάηκα* (§ 111. 3) or *δεδάημαι*, Fut. *δαήσομαι*. — From *δέδαα*, as from a Present, is derived (*δεδᾶσθαι*) *δεδάασθαι become acquainted with, search into* (Hom.) No other Present form occurs from this solely poetic verb, in either sense; but the usual *διδάσκω* is evidently derived from it; see below.

To this root belongs also the epic *δήω, δήεις*, etc. an anomalous Future with the special signification *I shall find.*†

δάκνω bite, from *ΔΗΚΩ*, F. *δήξομαι* Pf. *δέδηχα*, etc. Aor. *ἔδακον*, § 112. 12.

δαμάω see under *δέμω*.

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* The intransitive sense *burn, flame*, is assigned to this form merely from a misunderstanding of the passage Il. ε, 4, 7. Comp. Il. σ, 206, 227.

† Comp. *κείω* under *κεῖμαι* § 109. II. Both are old Futures in the form of the Fut. 2, from *ΔΑΩ, ΚΕΩ*; and are consequently instead of *δαέω, κεέω*, with a contraction of the two first vowels, as in the Gen. *κλεῖος* (from *κλέεος*) for *κλέους*; see § 53. n. 5.

δαρθάνω sleep, F. *δαρθήσομαι* Pf. *δεδάρθηκα* Aor. *ἔδαρθον*, § 112. 13.

For *ἔδαρθον* a poetic form is *ἔδραθον* (§ 96. n. 7); and the compound with *κατά*, in the Aorist, passes over sometimes into the Aor. Pass. *κατεδάρθην*, *καταδαρθείς fallen asleep*. This form may be considered as Aor. 1 for *ἐδάρσθην* (comp. *κεκύρθαι* for *-σθαι*, and *πέρθαι* in *πέρθω*); or also as the sole example of an Aor. 2 Pass. with the characteristic *θ*. § 100. n. 9.

δατέομαι (see *δαίω* 1), A. 1. *Inf. δατέασθαι* Hesiod ε, 795. See § 96. note 1.

ΔΑ— see *δαίω*.

δέαται see *δόαται*. || *δεῖ* see *δέω*. || *δείδω* see *δεῖσαι*.

δείκνυμι point out, F. *δείξω* (§ 107. § 112. 14.) — MID.

The Ionics form Fut. *δέξω*, *ἔδεξα*, *δέδεγμαι* (*ἀποδεδέχθαι*), see § 27. n. 3.

The Mid. *δείκνυμαι* has in the epic writers (Il. ι, 196. Hymn. Apoll. 11.) the signification *salute*, *welcome*, *drink to*; and consequently this signification belongs also to the Perfect with Present sense *δεί-δεγμαι* (for *δέδειγμαι*) 3 Pl. *δειδέχαται*, 3 Sing. Pluperf. as Impf. *δείδεκτο*. — Rarer forms, all of similar signification, are *δεικανάομαι*, *δειδίσκομαι* and *δεδίσκομαι*.*

δεῖσαι fear, Aor. *ἔδεισα*, Fut. *δείσομαι*. The Perfect takes the signification of the Present, and has two forms, of which the alternate use depended on euphony, *δέδοικα* (§ 97. n. 1), and *δέδια* (*ι* short). From *δέδια* come *syncopated* forms: *δέδιμεν*, *δέδιτε*, 3 Pl. Plupf. *ἐδέδισαν*, and in the *Imperat. δέδιθι*, § 110. 10.

The epic writers have also *δείδοικα* and *δείδια* (comp. the preceding *δείδεκτο*); so also *δείδιμεν* etc. and the still more syncopated *Part. δειδυῖα* (in Apollon.) Hence arose a new Present *δείδω*, which occurs only in these poets; but to which all the above forms were formerly referred.

In Homer the Aorist is always found written *ἐδδεισα*, which is the only example of a *mute* doubled after the augment.†

The epic poets employ *δίω*, Impf. *ἔδιον* (short *ι*), in the sense *to fear*, and also *to flee* Il. χ, 251. From this the causative signification (§ 113. 2) is *cause to flee*, *frighten away*. It is however singular that Homer expresses this idea only by means of the Passive form, *δίεσθαι*, *Subj. δίωμαι*, etc. In another form *δίημι*, on the other hand, the

* Many refer the form *δείδεκτο* to *δέχομαι*, because the meaning *receive*, *welcome*, is thought to come more easily from this. But the primitive idea is unquestionably that of *offering the hand*; and *δείκω* probably signified originally simply *to stretch out the hand*; from which likewise *δέκομαι*, *δέχομαι*, are very naturally derived. Comp. *δείδοικα*, *δείδια*, where the redupl. *δει* occurs in like manner, while the radical syllable is also *δει*.

† Dawes, in Miscel. Crit. p. 163, has shewn that the true cause of the long syllable, by which this orthography was occasioned here and in *ὑποδδείσασα*, *ἀδδείς*, lay in a misapprehended Digamma after the *δ* (dv).

Active signifies *to hunt, chase* (*ἐνδίεσαν* Il. *σ*, 584); and the Pass. *to flee, run* (*δίενται* Il. *ψ*, 475). The Infin. *δίεσθαι* can belong to both these forms, and has also both significations; Il. *μ*, 276, 304.

ΔΕΚ— see *δείκνυμι* and *δέχομαι*.

δέμω build, Aor. *ἔδειμα* Perf. *δέδμηκα*, etc. (§ 110. 4. and 11.) — The form *δείμομεν* in Homer is syncopated Subj. Aor. see § 103. V. 15. — MID. The same theme furnishes also the tenses of *δαμάω subdue, tame*; Pf. *δέδμηκα*, Aor. Pass. *ἐδμήθην* and *ἐδάμην*.—The forms *δαμᾷ* and *δαμάᾳ* are both Present and Future. In prose the usual verb in this sense is the regular *δαμάζω*.

δέρκομαι or *δέδορκα see, catch a view of* (§ 113. n. 11), Aor. *ἔδρακον* (§ 96. n. 7), also *ἐδράκην* and *ἐδέρχθην*, all Active.

δέχομαι take, receive, Ion. *δέκομαι*. Here belongs also (see § 112. 9) the epic *δεδοκημένος watching, lurking* (Il. *ο*, 730), since *δεδεγμένος* is used in the same sense (Il. *δ*, 107 etc.) and in like manner also the 3 Plur. *δέχαται* and Plupf. as Impf. *ἐδέγμην*. Nevertheless, *ἔδεκτο*, *δέχθαι*, occur also as sync. Aor. in the sense of *take*.—For *δείδεγμαι* see in *δείκνυμι*.

δέω bind, see § 105. n. 2. § 95. n. 4.—The Fut. 3 *δεδήσομαι* (§ 99. n. 1) takes the place of the Fut. 1 *δεθήσομαι*, which is not Attic.—MID.

δέω fail, be wanting, F. *δεήσω* etc. is usually *impersonal: δεῖ it is necessary, one must, il faut,—Subj. δέῃ Opt. δέοι Inf. δεῖν Part. δέον*. Fut. *δεήσει* etc.—The Pass. *δέομαι, δέῃ* or *δέει, δεῖται*, etc. is always personal, *I need, δεήσομαι, ἐδεήθην*.

The contraction into *ει* in this verb was sometimes resolved, even by the Attics, in order to distinguish it from the preceding verb; e. g. Isocr. Busir. 2 *τοσούτου δέεις*, and in Xenophon often *δέεται, δέεσθαι*.—On the other hand Homer has *δῆσεν* Il. *σ*, 100; but also another peculiar form *δεύομαι, δευήσομαι*.

For *δέαται* see *δόαται*.

ΔΗΚ— see *δάκνω*. ‖ *δήω*, see *ΔΑ—*.

διδάσκω teach, loses the *σ* in conjugation: *διδάξω, δεδίδαχα*, etc.—In the poets also *διδασκήσω*.—MID.

διδράσκω run away, occurs only in composition: *ἀποδιδράσκω, διαδιδράσκω*. From *ΔΡΑΩ* comes Fut. *δράσομαι*, Perf. *δέδρᾱκα*— Aor. *ἔδρᾱν, ᾱς, ᾱ, ᾱμεν, ᾱτε*, 3 Pl. *ἔδρᾱσαν* and *ἔδρᾰν* (§ 107. n. IV. 6), *Subj. δρῶ, ᾷς, ᾷ*, etc. *Opt. δραίην Imp. δρᾶθι Inf. δρᾶναι Part. δράς*. See § 110. 6, with the marg. note.

The Ionics have *η* throughout: *διδρήσκω, δρήσομαι, ἔδρην*, etc.— This verb must not be confounded with the regular *δράω do*, to which belong the Fut. Act. *δράσω* and Aor. 1 *ἔδρᾱσα*; the Perf. *δέδρᾱκα* is common to both.

δίζημαι seek, a Depon. Mid. of the conjugation in *μι*, which retains the *η* in the Passive form; § 106. n. 3.

δικεῖν, ἔδικον, cast, a defective Aorist.

διψῇν see § 105. n. 5. ‖ *δίω* see *δεῖσαι*. ‖ *ΔΜΕ—* see *δέμω*.

δόαται or *δέαται it seems*, Aor. *δοάσσατο Subj. δοάσσεται* (*-ηται*) Hom.

δοκέω seem, appear, think, from *ΔΟΚΩ*, F. *δόξω* etc. The Perf. is from the Passive form, *δέδογμαι have appeared.*

The regular formation *δοκήσω* etc. is poetic.—The epic *δεδοκημένος* see under *δέχομαι*.

δουπέω give a heavy sound, fall, Perf. *δέδουπα* (§ 97. n. 4), Aor. *ἐδούπησα* and *ἐγδούπησα* from a form *ΓΔΟΠΙ—*, which stands in the same relation to *δουπέω*, as *κτυπέω* to *τύπτω*.

ΔΟ— see *δίδωμι* § 107.

δραμεῖν, δέδρομα, see *τρέχω*. ‖ *ΔΡΑ—* see *διδράσκω*.

δύναμαι can, am able; Pres. and Impf. like *ἵσταμαι*; 2 pers. Pres. *δύνασαι*, poet. *δύνῃ*. For the *Subj.* and *Opt.* see § 107. III. 5; and for the *augment*, § 83. n. 5.—Fut. *δυνήσομαι* Aor. *ἠδυνήθην* (also *ἐδυνάσθην*) Perf. *δεδύνημαι*. Verb. Adj. *δυνατός possible.*

In Homer this verb is commonly Depon. Mid. and has *δυνήσατο* instead of *ἐδυνήθη*.

δύω. This verb divides its forms between the immediate signification *go in, enter*, and the causative *envelope, immerse* (§ 113. 2). The Pres. Act. *δύω* has the latter, *envelope, immerse*, etc. and retains it in the Fut. and Aor. 1 Act. *δύσω, ἔδυσα*, Pass. *ἐδῦθην* (§ 95. n. 4). The MID. *δύομαι wrap myself up, δύσομαι, ἐδυσάμην*, passed over into the intransitive (immediate) signification, *go in, sink, go down*, etc. which however again takes a transitive relation; e. g. *to put on* sc. clothes. The significations thus belonging to the immediate sense, connect now with this Middle form the *Active* forms of the Perf. *δέδῡκα* and Aor. 2 (§ 110. 6) *ἔδῡν, δῦναι, δύς, Imp. δῦθι, δῦτε, Subj. δῡ́ω* (Il. *ρ*, 186. Plat. Cratyl. p. 413. *b*) *Opt. δῦην.** To these is still to be added a new Active form in the Present, *δύνω*, which, together with the Aor. *ἔδυν*, is preferred to the form *δύομαι, ἐδυσάμην* in certain connexions and in compounds.

Such is the general outline of the usage in this verb; the modifications arising from the different turns and shades of the signification, especially in the compounds, are left to the lexicon and to observation.—The Aor. Mid. *ἐδυσάμην* has in the epic poets the secondary forms *ἐδύσετο, ἐδύσεο, Imperat. δύσεο*, for which see § 96. n. 9. Here belongs also the *Part. δυσόμενος* with Present signification, in Od. *α*, 24. Hesiod *ε*, 382.—From *δύνω* Herodotus forms also *δυνέουσι*, § 112. n. 5.

* Comp. § 107. III. 6. Hence *ἐκδῦμεν* for *ἐκδύημεν*, like *θεῖμεν* for *θείημεν*; see Lexil. I. 17. 10.

E.

ἐάφθη or ἐάφθη, a Homeric form, only Il. ν, 543. ξ, 419; either from ἅπτω *fit, adapt,* (comp. ἐάγην, ἐάλων); or from ἕπομαι *follow* (see below) for εἵφθη, comm. ἕσπετο. See Lexil. II. 87.

ἐγείρω *wake* trans. is in the Active regular; Perf. ἐγήγερκα, ἐγήγερμαι. The MID. takes the immediate sense *awake* intrans. and has by syncope in the Aor. ἠγρόμην (§ 110. 4).*—The Perf. 2 ἐγρήγορα whose anomalous reduplication was probably occasioned by the sound of ἠγρόμην, belongs, like other Perfects 2 (§ 113. n. 3), to the intransitive signification, but passes over into a new Present meaning; strictly, *I am awaked;* hence, *I am awake.* Plupf. as Impf. ἐγρηγόρειν.

Forms of the Present, which have arisen out of ἐγρήγορα with like signification, are ἐγρηγορόω in Homer, ἐγρηγορέω in the later prose, and γρηγορέω in the New Testament, etc.—From ἐγρηγόρατε arises the Homeric form ἐγρήγορθε (§ 110. n. 5); and hence a corresponding Infin. ἐγρηγόρθαι, and by a new anomaly a 3 Plur. ἐγρηγόρθασι.

ἔδω see ἐσθίω. ‖ ἕδοῦμαι see ἕζομαι.

ἕζομαι, καθέζομαι, *sit,* Impf. only as Aorist ἐκαθεζόμην. Fut. καθεδοῦμαι. § 95. n. 16.

The form ἐκαθεζόμην as Aorist occurs e. g. in Plat. Meno. 26. p. 89 extr. Xen. Anab. 5. 8. 14. The Pres. καθέζομαι is thereby rendered suspicious, even in later writers. Comp. below ἵζω, and also § 108. II. εἷσα and ἧμαι; which forms properly all belong to one root; see the *Ausf. Sprachl.* in ἵζω.—Later writers used instead of ἐκαθεζόμην the Passive form ἐκαθέσθην.

ἐθέλω and θέλω, *will,* F. ἐθελήσω, θελήσω, etc. (§ 112. 8.) Pf. ἠθέληκα.

ἔθω. From this verb only the Perf. εἴωθα *am accustomed* (§ 97. n. 2) is usual; Ion. ἔωθα.

Of the Present there remains only the Homeric Part. ἔθων *wont, accustomed.*

εἴδω *see,* an old verb, from which in this signification only εἶδον, ἰδεῖν, ἰδέσθαι, etc. have remained in use as Aorist forms of the verb ὁράω, which see. In the epic language, however, there is found from εἴδω, (which as Pres. Indic. occurs only in the later poets,) in the same signification, the Passive formation εἴδομαι, εἰσάμην (ἐεισάμην, ἐεισάμενος) for *be seen* and *appear, videri.*—See also on the signification of this verb § 113. n. 10; and for those forms which have the signification *to know,* οἶδα, ἤδειν, εἴσομαι, etc. see § 109. III.

εἴκω. In this verb the Perfect ἔοικα is employed as Present, *am like, seem,* Part. ἐοικώς Att. εἰκώς, especially in the Neut. εἰκός; see

* For the *Infin.* ἔγρεσθαι (for ἐγρέσθαι see) the *Ausf. Sprachl.*

the marg. note to § 109. III. 5. Ion. *οἶκα, οἰκώς, οἰκός,* Plupf. *ἐῴκειν* (§ 84. n. 9), Fut. *εἴξω*. The verb *εἴκω yield, give way,* is entirely regular.

In the same manner as *εἰκώς,* are found also in Attic writers a few times, for the sake of the metre, *εἶκα* and *εἰκέναι.*

The Pres. *εἴκω* nowhere occurs; and the Impf. *εἶκε* (for *ἐῴκει*) only Il. σ, 520. The epic forms *ἔϊκτον, ἐΐκτην,* and *ἤϊκτο, ἔϊκτο,* are on more correct principles referred in the marg. note above cited (§ 109. III. 5. comp. § 110. 9) to the syncopated forms of the Perf. and Pluperfect; as also the Att. *ἔοιγμεν* in Sophocles and Euripides.—For the singular form *ε ἴ ξ α σ ι* which occurs in Attic prose instead of *ἐοίκασι,* see the same note.

εἴλω or *εἴλλω, roll up, press together,* more commonly *εἰλέω* or *εἰλέω,* F. *ήσω* etc. Aor. 1 *Inf. ἕλσαι, ἑέλσαι, Part. ἕλσας.* Perf. Pass. *ἕελμαι,* Aor. Pass. *ἑάλην Inf. ἁλῆναι* or *ἁλήμεναι Part. ἁλείς* (all which forms fluctuate in the editions between the rough and smooth breathings); comp. *ἐστάλην, σταλῆναι,* from *στέλλω.* From the same root (*ΕΛΩ* or *ΕΛΑΩ*) with the simple meaning *press, impel, thrust,* comes also *ἐλαύνω* (see in its place); and hence in the special signification, *beat, lash,* occurs likewise the Aor. *ἔλσαι* in Homer, e. g. Od. ε, 132.—Here belongs also (by § 112. 9) the Pluperf. *ἐόλητο was pressed,* Apollon. III. 471.—See on all these forms, Lexil. II. 88 and 76, 7.

εἵμαρται see *ΜΕΙΡΟΜΑΙ.* ‖ *εἰμί* and *εἶμι* see § 108. IV. V.

εἰπεῖν to say, an Aor. 2. *Indic. εἶπον* (epic *ἔειπον*), *Imperat. εἰπέ* (compound *πρόειπε,* see § 103. n. I. 4). This Aor. is more usual than the Ion. Aor. 1 *ε ἶ π α* (§ 96. n. 1), *Imper. εἶπον,* incorrectly *εἰπόν,* see Excurs. I ad Plat. Meno. The Attics however use both *εἶπας* and *εἶπες* equally; and employ the forms *εἶπατε, εἰπάτω,* etc. by preference.*

With this Aor. 2 are closely connected in usage, the Fut. *ἐρῶ* Ion. *ἐρέω* from *εἴρω* (which Present is employed by the poets),—and also from *ΡΕΩ,* the Perf. *ε ἴ ρ η κ α* (§ 83. n. 3) Perf. Pass. *εἴρημαι,* Aor. Pass. *ἐ ῤ ῥ ή θ η ν* and *ἐῤῥέθην,* (not Attic, *εἰρήθην, εἰρέθην,*) *ῥηθῆναι,* Fut. 3 *εἰρήσομαι* as common Fut. Passive.†—Verb. Adj. *ῥητέος, ῥητός.*

As the Present of this verb the Greeks employed *φημί,* as men-

* If, as is often done, we assume a theme *ΕΠΩ,* we are obliged unnecessarily to assume at the same time the anomaly, that the augment *ει* remains through all the moods. But a theme *ΕΙΠΩ* is also compatible with the root *ΕΠ—,* whence *ἔπος.*

† The Grammarians further increase the themes of this verb with *ἐρέω*; but this word is either a regular Fut. from *εἴρω,* or a Present in the sense *ask, interrogate;* see *ἐρέσθαι* below in its place. It has here been assumed as a theme on account of *εἴρηκα*; and for this reason solely it is reckoned among the verbs which take the temp. augm. *ει.* But since *ΡΕΩ* undeniably belongs among the themes of this verb, on account of *ἐῤῥήθην, ῥῆμα*; so also *εἴρηκα* is most naturally referred to the same theme, after the analogy of *εἴληφα, εἵμαρται* (§ 83. n. 3).

tioned above in § 109. I. 2; and in some phrases also *ἀγορεύειν* (properly *to speak before an assembly*), e. g. *κακῶς ἀγορεύειν τινά, κακῶς εἶπον.* In most compounds *ἀγορεύω* is always employed; e. g. *ἀπαγορεύω I forbid, ἀπεῖπον I forbade;* in some *λέγω*, e. g. *ἀντιλέγω, ἀντεῖπον.*

The poetic *Imperat.* *ἔσπετε* comes from a secondary form with *σ* inserted. Comp. *λάσκω, ἔϊσκω, μίσγω.*

Entirely anomalous is the poetic *ἐ ν έ π ω* or *ἐννέπω*, synonymous with *εἰπεῖν*; to which (*ἤνισπον*) *ἔνισπον* may be referred as Aorist; since a Pres. *Indic.* *ἐνίσπω* does not occur,* and the *Inf.* has the circumflex, *ἐνισπεῖν* Od. *γ.* 93. Fut. *ἐνισπήσω* or *ἐνίψω.*†

εἴργω shut out, exclude, F. *εἴρξω*, etc.—But *εἴργνυμι* with the rough breathing, *shut in, include,* F. *εἴρξω*, etc.

The old and epic language has for both significations *ἔργω.* Hence 3 Plur. Perf. *ἐέρχαται*, and without augment *ἔρχαται, are shut in.*

εἴρω, see *εἰπεῖν* and *ἐρέσθαι.*—In the signification *join, connect, knit,* it is a separate verb; Aor. 1 *εἶρα* (Herod. 3. 87 *ἐξείρας exserens*) Pf. *ἔρμαι* *Part.* *ἐρμένος* Hom. *ἐρμένος* Herod. 4, 190.

εἴωθα see *ἔθω.*

ἐλαύνω drive, F. *ἐλάσω* (short *α*), etc. Pf. *ἐλήλακα.* Pf. Pass. *ἐλήλαμαι* Aor. *ἠλάθην,* Verbal Adj. *ἐλατός*, in later writers *ἐλήλασμαι, ἠλάσθην, ἐλαστός.* The theme *ἐλάω* is rare in the Present; on the other hand *ἐλῶ, ἐλᾷς, ἐλᾷ*, etc. *Inf.* *ἐλᾶν*, constitute in prose the *Attic Future*, § 95. n. 12.

See also *εἴλω, ἔλσαι* ;—and for *ἐληλάδατο* see § 103. IV. 5. marg. note.—For *ἐληλάμενος* (proparoxyt. e. g. Arat. 176) see § 111. n. 2.

ΕΛΕΥΘ—, ΕΛΘ— see *ἔρχομαι.*

ἕλκω draw, takes the augm. *ει* (§ 84. 2). Fut. *ἕλξω* and *ἑλκύσω.* Aor. *εἵλξα* and *εἵλκυσα.* Pass. solely *εἵλκυσμαι, εἱλκύσθην*, from *ΕΛΚΤΩ.*—MID.

ἔλπω cause to hope, ἔλπομαι hope, Perf. *ἔολπα,* the same with *ἔλπομαι*, Plupf. as Impf. *ἐώλπειν* (§ 84. n. 6, 9).

ΕΛ— see *εἴλω.* *ΕΛ—* see *αἱρέω.*

ΕΝΕΓΚ—, ΕΝΕΙΚ—, etc. see *φέρω.* ‖ *ἐνέπω* see *εἰπεῖν.*

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* Il. *λ*, 839 and elsewhere *ἐνίσπω* is Subj. Aor.

† The *σ* in *ἐνίσπω* is here dropped in the Fut. precisely as in *διδάσκω* and *ἀλύσκω.* This Future consequently affords no proof that *ἐνίπτω*, to which as to form it certainly could belong, ought also to be referred hither. On the contrary, since the Pres. *ἐνίπτειν*, and also the kindred forms *ἠνίπαπεν* and *ἐνίσσω* in Homer never by themselves signify *to say*, but very often when standing alone signify to *chide, upbraid*, they must therefore all be separated from the radical verb *εἰπεῖν*, and exhibited separately below; see *ἐνίπτω.* Still a Present form *ἐνίπτω* from *ἐνέπω* is used by Pindar at least, Pyth. 4. 358, where *ἐνίπτων* stands for *ἐνέπων.*—For a minuter investigation of both verbs, see Lexilogus I. 63. p. 279.

ἐνήνοθα, an old Perfect, which presupposes a theme *ΕΝΕΘΩ*, *ΕΝΘΩ*; *ἐπενήνοθε*, *κατενήνοθε*, *is*, *sits*, *lies* on any thing, Homer. See § 97. n. 2, and comp. *ἀνήνοθα* above.

ἐνθεῖν, *ἦνθον*, see *ἔρχομαι*.

ἐνίπτω chide, upbraid,* has in Homer a two-fold Aorist form; either *ἐνένιπτον*, more correctly *ἐνένισπον* (see Lexil. I. 63. p. 282. and comp. § 85. n. 2); or, by § 85. n. 3, with the reduplication at the end, 3 pers. *ἠνίπαπεν*.

ἐνίσπω, *ἐννέπω*, see *εἰπεῖν*.

‖ *ἔννυμι* see § 108. III.

ἐόλητο see *εἴλω*.

‖ *ἐπαυρεῖν*, *ἐπαυρίσκομαι*, etc. see *ΑΥΡ—*.

ἐπίσταμαι understand, 2 pers. *ἐπίστασαι*, poet. *ἐπίστᾳ* or *ἐπίστῃ* (see the note to Soph. Philoct. 798), Impf. *ἠπιστάμην*. Thus far this verb follows *ἵσταμαι*; for *Subj.* and *Opt.* see § 107. III 5.—Fut. *ἐπιστήσομαι*, Aor. *ἐπιστήθην*. Verbal Adj. *ἐπιστητός*.

ἕπω am about something, occupied with; see Schneider's Lexicon. This old verb in its simple form occurs only Il. ζ, 321; but some compounds, especially *διέπω*, have remained in prose. It takes the augm. *ει* (*διεῖπον*); and has an Aor. *ἔσπον*, *σπεῖν*, *σπών*, (*ἐπέσπον*, *ἐπισπεῖν*, *μετασπών*, all rather poetic).—To avoid any confusion of forms, compare also *ἔσπετε* and *ἐνέπω* under *εἰπεῖν*.

ἕπομαι follow, *εἱπόμην*, *ἕψομαι*. This very common Middle has an Aorist which corresponds to that of the Active *ἕπω*, except th a in the Indic. it has the rough breathing: *ἑσπόμην*, *σπέσθαι*, *σποῦ*, (*σπέο*, *σπεῖο* Hom.) which last forms occur chiefly in composition, *ἐπίσπου*, etc.

The earlier poets have likewise the *ε* in the other moods of the Aorist; *ἕσπωμαι*, *ἑσπέσθαι*, *ἑσπόμενος*.† But the Present *ἕσπεται* Od. δ. 826, is a false reading for *ἕρχεται*.—For *ἐάφθη* see above in its place.

ΕΠ— see *εἰπεῖν*.

ἐράω love, poetic *ἔραμαι* (decl. like *ἵσταμαι*), takes its tenses solely from the Passive form; Aor. *ἠράσθην* (poet. *ἠρασάμην*). A real Passive is the Pres. *ἐρῶμαι*, *ἐρᾶσθαι*, *ἐρώμενος*.—Another regular form *ἐράω* is found only in composition, *ἐξεράσαι pour out*, *κατερᾶσαι*, etc.

ΕΡΓΩ and *ἔρδω*, see *ῥέζω*;—*ἔργω* see also in *εἴργω*.

ἐρείκω has the signification *tear*, *burst*, *break in pieces*, as transitive; but in the Aor. 2 *ἤρικον*, as intransitive. (§ 113. 2.)

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* For the difference between this verb and the forms *ἐνέπτω* and Fut. *ἐνίψω*, see the marg. note on the preceding page.

† If we compare the forms *ἔσπον*, *σπέσθαι*, and *ἔσχον*, *σχεῖν* (from *ἔχω*) with *ἔπλε*, *ἔπλετο*, *ἑπτόμην*, *πτέσθαι*, etc. (see § 110. 4), it appears that the former have arisen from the same *syncope* as the latter. The rough breathing in *ἕπω* and *ΕΧΩ* (*ἕξω*) passed over into *σ*, which then connected itself with the following consonant; thus *ἑ-σχον*, *ἑ-σπον*. The aspirated *ε* in *ἑσπόμην* is anomalous.

ἐρείπω *cast down*, has this causative sense (§ 113. 2) in the Fut. and Aor. 1, etc.—Plupf. Pass. ἐρέριπτο epic, instead of ἐρήριπτο, § 85. n. 1.—The Aor. 2 and Perf. 2, ἤριπον, ἐρήριπα, have the immediate sense, *to fall down*.—Epic Middle ἀνηρειψάμην, *impelled upwards, hurried off*.

ἔρέσθαι *ask, interrogate*, an Aorist, ἠρόμην, ἔρωμαι, Imperat. ἐροῦ. Fut. ἐρήσομαι.

The Ionic prose has also a Present εἴρομαι; but employs the Impf. εἰρόμην, with εἴρεσθαι (so accented) and the other moods, in the Aorist sense; Fut. εἰρήσομαι.—The epic writers have also synonymous with εἴρομαι the form ἔρεσθαι as Present, as likewise ἐρέω both in the Act. and Middle; which must be carefully distinguished from the Fut. ἐρέω under εἰπεῖν. *Subj.* ἐρείομεν epic for ἐρέωμεν.—In prose the parts still wanting are supplied from ἐρωτάω.

ἐρέω see εἰπεῖν and ἔρέσθαι.

ἐρίζω *quarrel*, regular.—Perf. Pass. ἐρήρισμαι, with emphatic Present signification.—Another form is ἐριδαίνω, with which is to be connected (§ 112. 13) the form ἐριδήσασθαι Il. ψ. 792, with long ι on account of the metre.

ἔρρω *go forth, erro*, ἐρρήσω, ἤρρησα. § 112. 8.

In a causative sense is usually derived from this verb the Homeric ἀπόερσε, *forced, hurried away*. See Lexilog. II. 92.

ἐρυθαίνω *blush*, Fut. ἐρυθήσω, etc. § 112. 13. Homer has also the theme ἐρεύθω, ἐρεύσω, etc.

ἐρύκω, long υ, *detain, impede*, Aor. ἠρύκακον, *Inf.* ἐρυκακέειν, see § 85. n. 3.

ἐρύω or εἰρύω, *draw*, has the υ short in flexion. Fut. also ἐρύω, Mid. ἐρύομαι Il. λ, 454; see § 95. n. 12. Hesiod, however, has (ε, 816) the Inf. εἰρύμεναι (short υ), after the formation in μι.—In the epic writers the MID. ἐρύομαι passes over into the signification *rescue, deliver;* in which some critics, where the syllable must be long, still write the υ with one σ (εἰρῦσατο), as being originally long; while on the contrary in the signification *draw*, they write it with double σ (ἐρύσσατο), as being originally short. But since it is also found short in the former meaning (e. g. Il. δ, 186. χ, 351), and the significations often run into one another, the lengthening of the υ is in all cases more correctly marked by σσ.—On the other hand the secondary form ῥύσθαι, which signifies only *to rescue*, has among the Attics long υ, ἐῤῥύσατο; but in epic writers this also is short (ῥῦσάμην Il. ο, 29), and should consequently be written, where the syllable is long, with σσ, ἐῤῥύσσατο, ῥύσσατο; which, however, is commonly neglected.—Finally, there is also a secondary *syncopated* form (§ 110. 5) ἔρυσθαι, εἴρυσθαι, and ῥῦσθαι, usually with long υ, ἔρῡτο (once ἔρυτο Hes. Θ, 304), εἴρῡτο, εἰρύαται, ῥύατο, etc. This syncopated form belongs almost exclusively to the meaning *rescue, guard*, (except Od. χ, 90 εἴρῡτο *drew*); and must not be confounded with the Perf. and Plupf. Pass. of the theme ἐρύω, viz. εἴρῦμαι, *have been drawn*.—See further Lexilog. I, 18. with the additions in Vol. II.

ἔρχομαι *go*, from *ΕΛΕΥΘΩ*, Fut. ἐλεύσομαι, Aor. ἦλυθον, comm.

ἦλθον (§ 110. 4), ἐλθεῖν, *Imperat.* ἐλθέ, etc. see § 103. n. I. 4, 1. Perf. ἐλήλυθα. Verbal Adj. ἐλευστέον.

The Perf. in epic writers has the form εἰλήλουθα; 1 Plur. with syncope εἰλήλουθμεν.

For the Doric ἦνθον, ἐνθεῖν, see § 16. n. 1. *d.*

Further, it has already been shewn in § 108. V. that instead of the other moods of the Present ἔρχομαι, which rarely occur, those of εἶμι are far more usual; so also instead of ἠρχόμην, the Impf. ἤειν or ἦα; and instead of the Fut. ἐλεύσομαι, the Present form εἶμι.

ἐσθημένος Ionic, ἠσθημένος Attic; a defective Part. Perf. *clothed, dressed.*

ἐσθίω *eat*, from ἔδω (Hom.) Fut. ἔδομαι (§ 95. n. 18), Perf. ἐδήδοκα Perf. Pass. ἐδήδεσμαι Aor. Pass. ἠδέσθην.—Aor. Act. ἔφαγον from ΦΑΓΩ.—Verbal Adj. ἐδεστός.

Part of the forms from ἔδω come from the old formation with Fut. ἐδέσω, etc. (§ 112. n. 3); where the ε was changed in the Perf. Act. into ο (comp. § 97. n. 1. 2), which in Homer is retained in the Passive, ἐδήδομαι, ἐδήδοται. Homer has also Perf. ἔδηδα, and *Inf.* Pres. ἔδμεναι (§ 110. 5) for ἔδειν, ἐδέμεναι.

ἔσπετε, ἔσπον, ἐσπόμην, see εἰπεῖν and ἔπω.

εὕαδε see ἁνδάνω.

εὕδω, καθεύδω, *sleep*, Fut. εὑδήσω, καθευδήσω. Augm. καθηῦδον, καθεῦδον, and ἐκάθευδον.

εὑρίσκω *find*, from ΕΥΡΩ, Aor. εὗρον *Imp.* εὑρέ. Fut. εὑρήσω, etc. (§ 112. 10.) Aor. Pass. εὑρέθην (§ 95. n. 4). Verbal Adj. εὑρετός. —Augm. § 84. n. 2.—MID.

Writers not Attic form the Aor. Mid. as Aor. 1 εὑράμην, instead of εὑρόμην, § 96. n. 1. marg. note.

ἔχθω *hate*, only in the Pres. and poetic. Hence a MID. (ἐχθάνομαι) ἀπεχθάνομαι *am hated*, F. ἀπεχθήσομαι, Aor. ἠχθόμην, ἀπηχθόμην.* Pf. ἀπήχθημαι *am hated.* See § 112. 13.

ἔχω *have*, Impf. εἶχον, Fut. ἕξω (with the rough breathing, § 18. n. 4), Aor. (as if from ΣΧΩ) ἔσχον, σχεῖν, *Subj.* σχῶ, σχῇς, etc. (compound παράσχω, παράσχῃς) *Opt.* σχοίην (§ 103. II. 3. marg. note), *Imperat.* σχές (§ 110. n. 2), but in composition also πάρασχε, *Mid.* ἐσχόμην *Imp.* σχοῦ (παράσχου)—whence a new Fut. σχήσω Perf. ἔσχηκα etc.—Aor. Pass. ἐσχέθην.—Verb. Adj. ἑκτός and σχετός.

From the Aorist σχεῖν has arisen a secondary form of the Present ἴσχω, which is preferred in certain special meanings, *hold, grasp*, etc.

* The Infin. is everywhere found thus accented, ἀπέχθεσθαι, notwithstanding the Aorist signification. But a Present ἔχθομαι is not found in the earlier writers. See the *Ausf. Sprachl.*

in which case the Fut. σχήσω properly belongs to it.*—An old Perfect from ἔχω is ὄχωκα; Il. β, 218 συνοχωκότε.†

The following anomalous compounds of ἔχω are still to be noted:

ἀνέχω. When the Mid. ἀνέχεσθαι has the signification *endure*, it takes the double augment in the Impf. and Aor. ἠνειχόμην, ἠνεσχόμην, § 86. n. 6.

ἀμπέχω *envelope, wrap around*, Impf. ἀμπεῖχον, Fut. ἀμφέξω, Aor. ἤμπισχον, ἀμπισχεῖν.‡—MID. ἀμπέχομαι or ἀμπισχνοῦμαι, *wear, have on*, F. ἀμφέξομαι Aor. ἠμπισχόμην.

ὑπισχνοῦμαι *promise*, Ion. (Hom. Herod.) ὑπίσχομαι. Fut. ὑποσχήσομαι. Aor. ὑπεσχόμην *Imperat.* ὑπόσχου. Perf. ὑπέσχημαι.

ἕψω *boil*, F. ἑψήσω etc. (Herodot. 1. 48 has Impf. ἕψεε.) Verb. Adj. ἑψητέος, ἑψητός or ἑφθός.

ΕΩ and ῾ΕΩ, see § 108.

Z.

ζάω *live* has ζῶ, ζῇς, ζῇ, etc. (§ 105. n. 5.) Impf. ἔζων, ἔζης, etc. *Inf.* ζῆν *Imperat.* ζῆ.

We find also (after the formation in μι) a 1 pers. Impf. ἔζην, and *Imperat.* ζῆθι, to which however the preceding forms were preferred. This verb exists in good Attic writers only as a defective, along with the more complete βιόω; for the tenses ζήσω or ζήσομαι, ἔζησα, ἔζηκα, occur in the earlier writers either not at all, or very rarely.—The Ionics prolonged ζῶ into ζώω by doubling the sound (§ 105. n. 10); and hence arose a new Ionic formation: ζώω, ζώεις, ζώετε, ἔζωον. § 105. n. 10. marg. note.

ζεύγνυμι *yoke, unite*, Fut. ζεύξω etc. (§ 112. 14.) Aor. 2 Pass. ἐζύγην.

ζώννυμι *gird*, Fut. ζώσω etc. Perf. Pass. ἔζωσμαι (§ 112. 14).—MID.

H.

ἧμαι see § 108. II. ‖ ἠμί, ἦν, see § 109. I. 4.

* For the origin of ἔσχον, σχεῖν, from ἔχω, see the marg. note to ἕπω above.—The ἰ in the Pres. ἴσχω stands in the place of a reduplication like that in μίμνω, πίπτω, precisely like the ι in ἵστημι, except that in ἴσχω the rough breathing went over into the smooth on account of the χ; as was often the case in the earlier language.

† This is sometimes derived from ΟΧΟΩ, and οἴχωκα (see οἴχομαι) from ΟΙΧΟΩ. But the true derivation appears from a comparison of the subst. ὀκωχή. The simplest Perf. from ἔχω is ὄχα, and with augm. ὤχα; so also from ΟΙΧΩ—ᾤχα. With the Attic reduplication both would become in the usual manner ὄκωχα, οἴκωχα; (for the ι from οἴχομαι would naturally stand only once, as in δείδεκτο;) but since of two aspirates, the second can likewise be changed instead of the first (§ 18. n. 1), there arose also the forms ὄχωκα, οἴχωκα; and these were afterwards retained for the sake of perspicuity.

‡ This form is not to be divided into ἤμπ-ισχον, ἀμπ-ισχεῖν, but into ἤμπισχον, ἀμπι-σχεῖν. It should indeed strictly be ἀμπ-έσχον (like ἀμπ-εῖχον); but the augment passed in the Aorist from the verb to the preposition; ἤμπι-σχον.

ἠμύω bend down, sink. Hence is best derived the Homeric *ὑπεμνήμυκε* (Il. *χ*, 491); i. e. we can assume that when a verb began with a long vowel, the reduplication shortened it; consequently *ἐμήμυκα*. The metre required the first *μ* to be doubled; but instead of this, *μν* was adopted, as is also the case in other words; e. g. *ἀπάλαμνος* from *παλάμη*, *νώνυμνος* for *νώνυμος*.

Θ.

ΘΑΝ— see *θνήσκω*.

θάομαι regard with admiration, behold. From this earliest principal theme, some forms of which are preserved in Homer and in Doric writers (*θᾶσθε*, *θήσασθαι*, Dor. *θάσασθαι*), arose two other themes: (1) *θαέομαι* Doric, *θηέομαι* Ionic; (2) the common *θεάομαι*, Fut. *θεάσομαι*, Ion. *θεήσομαι*. In Herodotus is found also the form *ἐθηῆτο* (§ 105. n. 16. marg. note), though commonly with the various reading *ἐθηεῖτο*. As to the signification, Homer (to whom the form *θεᾶσθαι* is unknown) has only the idea of *admire*; but later writers use all the forms in the simpler sense *behold*.—This verb must not be confounded with *ΘΑΩ suckle*, for which see below in its place.

θάπτω bury, Aor. 2 Pass. *ἐτάφην* (§ 18. 2), Perf. Pass. *τέθαμμαι*, *τεθάφθαι*.

ΘΑΦ—. Perf. as Pres. *τέθηπα am astonished*, where the second aspirate is changed; on the contrary in the Aor. *ἔταφον*, the first; § 18. 2.

ΘΑΩ, an epic defective, from which occurs Aor. 1 Act. *θῆσαι to suckle*, and the Mid. *θῆσθαι* (§ 105. n. 5, 16), *θήσασθαι, to suck, to milk.*—For *θάομαι behold*, see in its place.

θεάομαι see *θάομαι*. ‖ *θέλω* see *ἐθέλω*.

θέρομαι warm myself, a defective, from which in prose only the Pres. and Impf. occur. Homer has further Fut. *θέρσομαι*, and *Subj.* Aor. Pass. (*ἐθέρην*) *θερέω*.

θέσσασθαι to implore, θέσσαντο etc. a defective Aorist. Verb. Adj. *θεστός* (*πολύθεστος* etc.)

θέω run, F. *θεύσομαι* or *θευσοῦμαι* (§ 95. n. 17). The other tenses do not occur; see *τρέχω*.

θηέομαι see *θάομαι*. ‖ *θῆσθαι* see *ΘΑΩ*. ‖ *ΘΗΠ—* see *ΘΑΦ—*.

θιγγάνω touch, from *ΘΙΓΩ*,* F. *θίξομαι*, Aor. *ἔθιγον*.

θνήσκω die, from *ΘΑΝΩ*, Aor. *ἔθανον*, *ἀπέθανον*, Fut. *θανοῦμαι*, *ἀποθανοῦμαι*, Perf. *τέθνηκα* as if from *ΘΝΑΩ*, § 110. 11. From this Perfect the following syncopated forms are in common use, (§ 110. 10 sq.) *τέθναμεν*, *-ατε*, *τεθνᾶσιν*, *ἐτέθνασαν*· *τεθνάναι* (*τεθνᾶναι* see § 110. n. 6. marg. note), *τεθναίην*, *τέθναθι*, *Part.* *τεθνηκώς* (Ion. *τεθνηώς*), commonly Masc. and Neut. *τεθνεώς*

* The forms which occur, as *θίγειν*, *θίγων*, are probably all to be accented as Aorists.

(Hom. *τεθνειώς*) Gen. *ῶτος* Fem. *τεθνεῶσα* (§ 110. n. 6. *c.*)—From *τέθνηκα* has arisen also a secondary Attic form of the Fut. *τεθνήξω* or *τεθνήξομαι*.—Verb. Adj. *θνητός mortal.*

Θορεῖν see *θρώσκω*. ‖ *Θράσσω* see *ταράσσω*.

ΘΡΕΦ— see *τρέφω*. ‖ *ΘΡΕΧ*— see *τρέχω*.

θρύπτω break, Aor. 2 Pass. *ἐτρύφην*, § 18. 2.

θρώσκω spring, leap, forms from *ΘΟΡΩ* the Aor. *ἔθορον*, Fut. *θοροῦμαι* Ion. *θορέομαι*. See § 110. 11.

ΘΥΦ— see *τύφω*. ‖ *θύω* see § 18. n. 2. § 95. n. 4.

I.

ἰδρόω see § 105. n. 6.

ἱδρύω set, place, has in Homer (and also in the later writers, *οἱ κοινοί*) Aor. 1 Pass. *ἱδρύνθην*, as if from *ἹΙΔΡΤΝΩ*.*

ἵζω, καθίζω, seat, seat myself; Mid. *seat myself;* F. *καθιῶ* (for *καθίσω*, § 95. 9). Mid. *καθιζήσομαι* Aor. *ἐκάθισα*. Comp. *ἕζομαι*.

ἱκνέομαι come, more commonly *ἀφικνέομαι*, Fut. *ἵξομαι* Aor. *ἱκόμην* Pf. *ἶγμαι, ἀφῖγμαι Inf. ἀφῖχθαι.*

The epic writers employ in the Pres. and Imperf. the radical form *ἵκω*, with the Aor. 1 *ἶξον* (§ 96. n. 9).—It is moreover to be noted, that the Pres. *ἵκω* has *ι long;* and therefore in the epic language all the forms which belong to this Active, and which are everywhere Pres. and Impf. occur only as long. The form *ἱκόμην* however is Aor. 2, and therefore has regularly a *short ι* (§ 96. 2), which in the Indic. only is made long by the augment; hence in the epic writers, who can omit the augment, it is consequently sometimes long and sometimes short; in the other moods (*ἱκέσθαι, ἱκοίμην*, etc.) always short.—The derived form *ἱκάνω* on the contrary has in the Present short *ι*.—For *ἀπίκαται* see § 103. IV. 3.

ἱλάσκομαι expiate, Fut. *ἱλάσομαι* (short *α*) from the less usual *ἵλαμαι*, for which Homer has also *ἱλάομαι*.—The Active has the intransitive sense *be propitious;* hence in the poets *Imperat.* *ἵληθι* and *ἵλαθι*, *Subj.* and *Opt.* Perf. (as Pres.) *ἱλήκω, ἱλήκοιμι.*

ἵπταμαι see *πέτομαι*. ‖ *ἵστημι* see § 109. III. 4.

ἵστημι see § 107 with notes II.—*ἐπίσταμαι* see above in its place.

ἴσχω see *ἔχω*. ‖ *ΙΩ* see *εἶμι* § 108. V.

K.

ΚΑΔ—. (1) *κέκασμαι, κέκαδμαι*, see *καίνυμαι*. (2) *κεκαδεῖν*, Fut. *ήσειν* etc. see *κήδω* and *χάζω*.

καθέζομαι, καθεύδω, κάθημαι, καθίζω, see *ἕζομαι, εὕδω, ἧμαι, ἵζω*.

* Comp. § 112. 12; further, *ἀμπνύνθη* in *πνέω*, and also the epic superlative *ἰθύντατα* from *ἰθύς* § 115. n. 6.

κaίνυμαι *am distinguished, surpass all;* here belongs the synonymous Perf. κέκασμαι, Dor. κέκαδμαι.*

κaίω *burn* trans. Att. κάω (long α and without contraction), F. καύσω etc. § 95. n. 9. *Pass.* Aor. 1 ἐκαύθην and Aor. 2 ἐκάην (short α). Verb. Adj. καυστέος, καυστός, καυτός.

The epic writers have also an Aor. 1 without σ, ἔκηα (§ 96. n. 1); and hence by shortening the η into ε arises the *Part.* κέας, which occurs in Attic poets, Æsch. Agam. 858. Eurip. Rhes. 97. In the epic language this ε is again lengthened into ει (comp. στείω, βείω, etc. § 107. n. IV. 9) in *Imperat.* κεῖον, *Mid.* κείαντο, etc. and the *Subj.* κείομεν (for κήωμεν § 103. V. 15) which stands instead of the Fut. Il. η, 333; see § 139. n. 8.—The forms of the Present κήω, κείω (*Inf.* κατακειέμεν Il. η, 408) are of doubtful authority.

καλέω *call,* Fut. καλέσω Att. καλῶ (§ 95. n. 12);—ἐκάλεσα, κέκληκα, ἐκλήθην, etc. (§ 110. 11.) Perf. Pass. κέκλημαι *am called, named,* *Opt.* κεκλήμην, κέκλῃο, etc. § 98. n. 9.—MID.

κάμνω *am weary,* from *ΚΑΜΩ* (§ 112. 12), Aor. ἔκαμον Fut. καμοῦμαι.—Pf. κέκμηκα (as if from *ΚΜΑΩ,* § 110. 11), epic *Part.* κεκμηώς Gen. ότος and ῶτος.

καvάξαις see ἄγνυμι.

κεῖμαι see § 109. II.

κέλομαι *call, command,* F. κελήσομαι etc.—Aor. ἐκεκλόμην (§ 110. 4. *b*).—But ἐκλέο see in κλέω.

κεντέω *prick,* regular. But Homer Il. ψ, 237 has the *Inf.* Aor. 1 κένσαι from the theme *ΚΕΝΤΩ* (whence κοντός *pole*).

κεράννυμι *mix,* or κιρνάω, κίρνημι, old and poetic κεράω (§ 112. 14, 15), Fut. κεράσω, Aor. ἐκέρασα with short α. On the other hand the syncope, or rather metathesis,† with long α, occurs in Perf. κέκρακα, Perf. *Pass.* κέκραμαι, ἐκράθην, Ion. κέκρημαι etc. Still we find also κεκέρασμαι, ἐκεράσθην.

Homer has in Aor. 1 also κρῆσαι Od. η, 164.—Further, the accent is to be noted in the Homeric *Subj.* κέρωνται Il. δ, 260.‡

κερδαίνω *gain,* among the Attics regular (Aor. κερδᾶναι); in Ionic and many later writers κερδήσομαι, ἐκέρδησα, etc. Perf. κεκέρδακα (§ 101. n. 8. marg. note) and -ηκα.

κέω see κεῖμαι and καίω.

* That these forms belong together is shewn not only by the signification, but also by the analogy of ῥαίνω, ῥάσσατε, ἐρράδαται.

† Because the ε is not so much dropped as united with the α; whence arose η, and in Attic writers ᾱ, as is common after ρ. Comp. § 110. 11.

‡ This implies a form κέραμαι after the analogy of § 107. III. 5. Comp. κρεμάννυμι, κρέμαμαι, *Subj.* κρέμωνται.

κήδω make anxious, κήδομαι and *κέκηδα am anxious;* whence the Homeric Fut. *κεκαδήσομαι* (Il. *ϑ*, 353) with short *α* for *η* (like *τέθηλα, τεθαλυῖα*). *Imperat.* Aor. Mid. *κήδεσαι* for *-ησαι.*

κιχάνω and *κιχάνομαι, reach, attain, find, κιχήσομαι, ἐκιχησάμην.*—Aor. 2 *ἔκιχον* as if from *ΚΙΧΩ.*—Further, it takes a secondary form of the Impf. and the dependent moods of the Pres. from *ΚΙΧΗΜΙ,* which in most cases leaves its *η* unchanged; *ἐκίχημεν, ἐκιχήτην*—*κιχῆναι, (κιχῶ) κιχείω, κιχείην, κιχείς, κιχήμενος,* etc. Fut. *κιχήσομαι* Aor. 1 *ἐκιχησάμην.*—Aor. 2 *ἔκιχον, κιχών,* as if from *ΚΙΧΩ.*—For the quantity see § 112. n. 8.

κίχρημι see *χράω.*

κίω go, occurs seldom in the *Indic.* Present; but so much the oftener in the poets in the Impf. *ἔκιον* and the dependent moods, e. g. *κίοιμι,* and *Part. κιών,* which has the accent on the last syllable without being Aorist, just as *ἰών* from *εἶμι*; of which verb in general the above are to be considered as secondary forms (*ΙΩ, ΚΙΩ*).

κλάζω sound, cry, F. *κλάγξω* etc. (§ 92. n. 1.) Pf. *κέκλαγγα,* the same with the Present (§ 113. n. 13); hence Fut. *κεκλάγξομαι.*—The poets have, without the nasal sound, Aor. *ἔκλαγον* Pf. *κέκληγα, Part. κεκλήγοντες,* see § 111. 2.—But *ἔκλαξα* see under *κλείω.*

κλαίω weep, Att. *κλάω* (long *α* and without contraction), F. *κλαύσομαι* or *κλαυσοῦμαι* Aor. *ἔκλαυσα* (§ 95. n. 9).—Less frequent is the Fut. *κλαιήσω* or *κλαήσω.*—Verb. Adj. *κλαυστέος, κλαυστός, κλαυτός.*—MID.

κλάω break, κλάσω (short *α*), etc. The Passive takes *σ.*—Part. Aor. 2 poetic *κλάς* (*ἀποκλάς*) § 110. 6.

κλείω shut, regular.—Perf. Pass. *κέκλειμαι* and *κέκλεισμαι.* Ionic secondary form *κληΐω* (F. *ῑσω*) Att. *κλῄω*; hence also *κέκλημαι.* From the Fut. *κληΐσω* comes the Doric *κλάξω* (properly *κλᾴξω*), *ἔκλαξα.*

κλέω, κλείω, celebrate, κλέομαι am celebrated, ἐκλέο 2 pers. Impf. for *ἐκλέεο* (§ 105. n. 7).—But *κέκληκα* belongs to *καλέω,*—and *κέκλετο* to *κέλομαι.*

κλύω hear, a poetic verb, of which the Impf. *ἔκλυον* has the signification of the Aorist (§ 96. n. 3). *Imperat. κλύε, κλύετε,* and *κλῦθι, κλῦτε* (§ 110. 6), or with the reduplication (§ 83. n. 7) *κέκλυθι, κέκλυτε.* Part. Pass. *κλύμενος celebrated,* § 110. 8.

ΚΜΑ— see *κάμνω.* ‖ *κνάω* see § 105. n. 5.

κορέννυμι satisfy, satiate, F. *κορέσω* etc. (§ 112. 14.) Perf. Pass. *κεκόρεσμαι.*

Ion. *κεκόρημαι.* Epic Part. *κεκορηώς* (§ 97. n. 7) with Pass. signification.—The form *κορέω, έεις,* is Ionic Future.—This verb must not be confounded with *κορέω, ήσω, sweep.*

κράζω, comm. *κέκρᾱγα, cry,* (see § 113. n. 13,) *κέκραγμεν, κέκραχθι,* etc. (§ 110. 9.) Fut. *κεκράξομαι,* Aor. *ἔκραγον.*

κραίνω accomplish, admits in the epic language in all its parts the resolution into the double sound (§ 105. n. 10); *ἐκραίαινεν, κρηῆναι* (Aor. 1), *κεκράανται.*

ΚΡΑ— see *κεράννυμι.*

κρεμάννυμι hang trans. Pass. *κρεμάννυμαι am hanged,* and as Mid. *hang myself; κρέμαμαι* (decl. like *ἵσταμαι*) *hang* intrans. to which belongs *Subj. κρέμωμαι Opt. κρεμαίμην* and *κρεμοίμην.**—Fut. Act. *κρεμάσω* (short *α*) Att. *κρεμῶ, ᾷς, ᾷ,* etc. The Aor. Pass. *ἐκρεμάσθην* is common to the Passive, Middle, and Intransitive significations; but the Fut. Pass. *κρεμασθήσομαι* belongs solely to *κρεμάννυμαι*; since the intransitive signification has a Future of its own, *κρεμήσομαι I shall hang, be suspended.*

This distribution of the forms and significations will in general be found to hold good in the Attic writers; but it must not be expected, that writers kept the analogy so constantly in view, as never to deviate from it.† *Κρεμάω* as Present is used only by the later writers.—An Attic secondary form in the Pres. and Impf. is *κρήμνημι.*

κρύπτω, κρύπτασκον, see § 103. II. 1.

κτάομαι gain, Perf. as Pres. *κέκτημαι possess,* also *ἔκτημαι* (§ 38. n. 1). *Subj.* and *Opt.* see in § 98 n. 9; as likewise the Optative form *κεκτῴμην.*

κτείνω kill, slay, F. *κτένω* etc. § 101. As Perf. only *ἔκτονα* is used by good writers.

Homer has also a Future *κτανέω*; and the Mid. of this form as Passive, Il. ξ, 481 *κατακτανέεσθε.*

Besides these there occurs the poetical Aorist *ἔκταν, ας, α,* 3 Plur. *ἔκταν* for *-ασαν, Subj. κτέω* for *κτῶ* (§ 107. n. IV. 8), *Inf. κτάμεν, κτάμεναι,* for *κτάναι, Part. κτάς, Pass. ἐκτάμην, κτάμενος, κτάσθαι.* For all these forms see § 110. 6, 7.—Homer has also Aor. Pass. *ἐκτάθην* and *ἐκτάνθην,* § 101. n. 6.‡

Besides the Perf. *ἔκτακα* which is not Attic, there is still a form *ἐκτόνηκα* (§ 112. 9), whose Attic character is doubtful.

κτίμενος Part. Pass. from the old form *κτίω* (i. q. *κτίζω*) *found, build,* which as well as the Verb. Adj. *κτιτός* occur in composition, *εὔκτίμενος, εὔκτιτος.* From *κτίω* comes also *περικτίοντες.* See § 110. 7.

κτυπέω, see § 96. n. 5.

κυνέω kiss, from *ΚΥΩ, κύσω, ἔκυσα,* with short *υ.* The compound *προσκυνέω prostrate myself, adore,* is usually regular; but in the poets also *προσκύσαι,* etc.—Another verb *κύω* see in its place.

κυρέω find, hit upon, is regular; but has also a secondary form *κύρω,* Depon. *κύρομαι,* Impf. *ἐκῦρον,* F. *κύρσω,* Aor. *ἔκυρσα.*

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* Aristoph. Vesp. 298 *κρέμοισθε,* see § 107. n. III. 5, and comp. *μαρνοίμην.*

† It is just the same in English with the forms *hung* and *hanged.*

‡ In the common language this tense of this verb was not employed; but instead of it the verb *ἔθανον, ἀπέθανον,* in the Passive construction; as *ἀπέθανεν ὑπ' αὐτοῦ.*

κύω or κυέω *am pregnant*, κυΐσκω or -ομαι *conceive*, is conjugated regularly after κυέω. The poets have also an Aor. 1 Mid. ἐκῡσάμην.* —Comp. also κυνέω.

Λ.

λαγχάνω *obtain, receive*, sc. by lot or fate, from ΛΗΧΩ (§ 112. 13), F. λήξομαι Aor. ἔλαχον Pf. εἴληχα (§ 83. n. 3), or λελογχα as if from ΛΕΓΧΩ.

The Ionics made in the Fut. λάξομαι (§ 27. n. 6.)—The Homeric Aorist λελαχεῖν has the causative sense, *to impart, cause to share.*

ΛΑΚ—, see λάσκω.

λαμβάνω *take*, from ΛΗΒΩ (§ 112. 13), F. λήψομαι Aor. ἔλαβον *Imp.* λάβε and λαβέ (§ 103. n. I. 4. *c*), Pf. εἴληφα (§ 83. n. 3).—MID.

The Ionics formed λελάβηκα (§ 111. 3), and (from ΛΑΜΒΩ) λάμψομαι, ἐλάμφθην, λέλαμμαι, λαμπτέος.

λανθάνω, less often λήθω, *am hid, concealed*, λήσω, ἔλαθον, λελῆθα.—Mid. λανθάνομαι, less often λήθομαι, *forget*, λήσομαι, ἐλαθόμην, λέλησμαι.

Homer has in the Aorist λελαθεῖν, λελαθέσθαι; the former however only as a regular causative of the Middle, i. e. *cause to forget*; in which sense Homer has also the Pres. ληθάνω.—In the Perf. Pass. the Ionics have short α, as λέλασμαι, § 27. n. 6.

λάσκω *make a noise, gabble*, (Ion. ληκέω Dor. λᾱκέω) from ΛΑΚΩ, Aor. 2 ἔλᾰκον, and as Mid. λελακόμην (Hymn. Merc. 145), whence, according to § 111. 3, Fut. λᾰκήσομαι, Aor. 1 ἐλᾰκησα.†—Perf. as Pres. (§ 113. n. 13), λέλᾱκα Ion. λέληκα; epic shortened form λελᾰκυῖα.

λάω see λῶ. ‖ ΛΕΓΧ— see λαγχάνω.

λέγω in the signification *to say* has no Perf. Active, and in the Perf. Passive, λέλεγμαι, ἐλέχθην. On the other hand, in the signification *to collect*, in which especially several compounds occur, it has Perf. Act. εἴλοχα (συνείλοχα), and in the Perf. Pass. most commonly εἴλεγμαι (§ 83. n. 3), Aor. ἐλέγην (e. g. κατελέγησαν); together with a MID.—Moreover διαλέγομαι *converse with*, has also διείλεγμαι, but in the Aor. διελέχθην.

Homer has also the syncop. Aor. ἐλέγμην *joined myself*, Od. ι, 335; and λέκτο *counted*, Od. δ, 451.

The old poetic λέξαι *cause to lie down*, λέξασθαι *to lie, rest*, has along with this form also the syncopated Aorist (§ 110. 8) ἐλέγμην, λέκτο, *Imperat.* λέξο and by § 96. n. 9 λέξεο. That this verb however is from an entirely different root, is shewn in Lexilog. II. 78. 9, 10.

* The usual orthography κυσαμένη rests solely on the seeming relation to ἔκῡσα from κυνέω.

† The short α is found e. g. Aristoph. Pac. 382. The passage Aristoph. Nub. 410 (διαλᾰκήσασα) is different.

λελειχμότες *lapping, playing with the tongue;* an old defective Participle in Hesiod. See Lexil. I. 1. p. 7, note. *Ausführl. Sprachl.* § 110. n. 14.

λελίημαι *strive, hasten,* an epic Perf. that seems to belong to *ΛΙΑΩ*, but corresponds to none of the significations of that root. The suggestion is therefore very probable, that it stands for λελίλημαι, dropping the last λ for the sake of the euphony, from λιλάω, λιλαίομαι, *desire, strive.** See Lexil. I. 21.

ΛΗΒ— see λαμβάνω. ‖ λήθω see λανθάνω.
ληκέω see λάσκω. ‖ *ΛΗΧ*— see λαγχάνω.
ΛΙΑ— see λελίημαι.

λίσσομαι, rarely λίτομαι, *beseech,* F. λίσομαι, Aor. ἐλισάμην and ἐλιτόμην.

λούω *wash.* In the Present and Imperf. of this verb, the Attics employ abridged forms instead of those irregular ones which have the final vowel and union-vowel short; e. g. 3 pers. Impf. ἔλου Plur. ἐλοῦμεν, etc. Pass. λοῦμαι, etc. λοῦσθαι. — MID.

The fuller forms are themselves contracted from the old λοέω (Hom. ἐλόεννν, λοέσσαι); the shorter forms however have not arisen from syncope (e. g. λοῦμαι not like οἶμαι § 110. 5); but are in like manner contracted from the theme *ΛΟΩ*, whence the Homeric Aorist λόε. This is shewn by the accentuation ἐλοῦμεν, ἐλοῦτο, (not ἔλουμεν, ἔλουτο, like ἔκειτο, ἔρυτο,) and by the Inf. λοῦν, which is also adduced from Hippocrates in Galeni Gloss. although in the writings of Hippocrates himself λούειν is everywhere read.

λύω, see § 95. n. 4; and for λύτο, § 110. 7. — Opt. Perf. λέλῡτο § 98. n. 9.

λῶ *will,* λῇς, λῇ, 3 Pl. λῶντι, a Doric defective.

M.

μαίνομαι *am mad, furious,* F. μανοῦμαι A. ἐμάνην. Perf. μέμηνα, synonymous with the Present. But the Aor. Act. ἔμηνα (Aristoph. Thesm. 561) has the causative sense *to make mad,* etc. in which the compound ἐκμαίνω is more usual (§ 135. n. 2).

Theocritus (10. 31) has μεμάνημαι (§ 111. 3) with the same Present signification as μαίνομαι.

μαίομαι see *ΜΑΩ*. ‖ *ΜΑΚ*— see μηκάομαι.

μανθάνω *learn,* from *ΜΗΘΩ*, Aor. ἔμαθον F. μαθήσομαι Pf. μεμάθηκα, § 112. 13. § 111. 3.

The Fut. μαθεῦμαι see in § 95. n. 16.

μαπέειν see μάρπτω.

μάρναμαι *strive, fight,* like ἵσταμαι; only in the Present, and in the Impf. 2 pers. μάρναο, § 107. IV. 4. *Optat.* μαρνοίμην, § 107. n. III. 5.

* Such sacrifices of analogy for the sake of easier pronunciation are not uncommon in the earlier formation of a language. A case similar to the above is the poetic word ἔκπαγλος *striking, terrible,* which unquestionably comes from ἐκπλαγῆναι; not however by transposition, but with the ending λος (§ 119. 13. *e*) for ἔκπλαγλος. In like manner πύελος stands for πλύελος from πλύω, πλύνω.

μάρπτω *take hold of, seize,* μάρψω, etc. Part. Perf. μεμαρπός Aor. 2 (ἔμαρπον) μέμαρπον, and syncopated ἔμαπον, μαπέειν, 3 Pl. Opt. μεμάποιεν (for μάποιεν).

μάχομαι *fight,* F. μαχέσομαι comm. μαχοῦμαι (§ 95. n. 15, 16), Aor. ἐμαχεσάμην. Pf. μεμάχημαι. Verb. Adj. μαχετέος and μαχητέος.

From the Fut. arose the Ion. Pres. μαχέομαι; and Homer has not only μαχειόμενος, but even μαχεούμενος, all as Present.

For the sake of the metre the epic writers have Fut. μαχήσομαι, but Aor. ἐμαχέσσατο.*

ΜΑΩ an old verb, which occurs chiefly in three forms, viz.

1) *Perfect* as Present, *strive,* (μέμαα) μεμάασι, μεμαώς (Gen. μεμαῶτος), and with syncope μέμαμεν, μέματε, 3 Pl. Plupf. μέμασαν, § 110. 10 sq.

2) *Present Middle* μῶμαι, *desire, seek,* μώμενος, contracted from μάομαι; but the ω remains predominant, and therefore e. g. *Inf.* μῶσθαι and *Imperat.* μώεο (like μνώεο from μνάομαι, μνῶμαι); see § 105. n. 10. marg. note.

3) *Fut.* and *Aor. Mid.* μάσομαι, ἐμασάμην, belong to μαίομαι *touch, feel after, seek,* especially in compounds; thus in Homer the Impf. ἐπεμαίετο Od. ι, 441 corresponds exactly to the Aor. ἐπιμασσάμενος ib. 446. Comp. δαίω δάσασθαι, ναίω νάσασθαι.

μεθύω *am drunk,* assumes its tenses from the Passive, ἐμεθύσθην etc. The other tenses of the Active, except the Imperfect, belong to μεθύσκω *make drunk,* as ἐμέθυσα etc. (§ 112. n. 6.)

μείρομαι *obtain,* Aor. ἔμμορον, Pf. ἔμμορα† § 83. n. 2. From the causative sense (§ 113. 2) of the Active (*ΜΕΙΡΩ*) *divide, distribute,* (whence μέρος *part, portion*), comes the Perf. Pass. as *impersonal* and with the syllable εἰ instead of the reduplication (§ 83. n. 3), viz. εἵμαρται *it is fated, is appointed by destiny, Part.* εἱμαρμένος.—We find also μεμόρηται and μεμορμένος.

μέλλω *will, am about to,* etc. F. μελλήσω etc. For the Augm. see § 83. n. 5.

μέλω *concern, be laid to heart,* is in the Active employed mostly in the third person, μέλει, μέλουσι, F. μελήσει etc.—Pass. μέλομαι *I lay to heart, am solicitous,* (more commonly ἐπιμέλομαι,) μελήσομαι, ἐμελήθην.

The poets use the Passive in the same sense as the Active; consequently μέλεται for μέλει. Further, they use the Perfect in the same sense as the Present; thus Act. μέμηλεν, and Pass. μέμβλεται (Hom. Hesiod), which is formed from μεμέληται by § 19. n. 1, and by shortening the η; comp. μέμνεο in μιμνήσκω, and ἀρήρεμαι in ἀραρίσκω.

* Some critics for the sake of uniformity write also ἐμαχήσατο etc. contrary to the text which has come down to us.

† In the earlier epic writers there is found only the 3 pers. ἔμμορε, and in most instances clearly as Perfect, like κέκτηται, e. g. Od. ε, 335. But in Il. α. 278, it is clearly Aorist.

μένω remain, has in the Perf. *μέμενηκα* § 101. n. 9.—Verb. Adj. *μενετέος*.

From another *ΜΕΝΩ*, not extant in the Present, (whence *μένος*,) comes the Ionic and poetic Perf. *μέμονα intend, purpose* (comp. *μενεαίνω*), which is related to *μέμαα*; see in *ΜΑΩ*, and comp. *γέγονα γέγαα*.*

ΜΕΤΙΩ, *μεμετιμένος*, see § 108. I. 5.

μηκάομαι bleat, low; old poetic forms are Part. Aor. *μάκων*, Perf. *μέμηκα*, whence the Homeric *μεμᾰκυῖα* is derived by shortening the vowel (§ 97. n. 3). Hence, since it has the signification of the Present, there is formed another Impf. *ἐμέμηκον*, § 111. 2.

μιαίνω stain, soil. The Aor. assumes *η*.

The Homeric *μιάνθην* Il. *δ*. 146, is explained as the 3 pers. Pl. for *μιάνθησαν*, *μίανθεν*; but is more probably the 3 pers. Dual of the syncop. Aor. (Sing. *ἐμίαν-το*) Dual *ἐμιάν-σθην*, *ἐμιανθην*, § 110. n. 3.

μίγνυμι, also *μίσγω*, *mix*, F. *μίξω*, etc. § 112. 14.

μιμνήσκω remind, from *ΜΝΑΩ*, F. *μνήσω*, etc.—Pass. *μιμνήσκομαι call to mind, recollect, mention, ἐμνήσθην, μνησθήσομαι, μνηστός*.—The Perf. Pass. *μέμνημαι* becomes Present, *call to mind*, i. e. *am still mindful*, *Subj. μέμνωμαι, η, ηται*, etc. see § 98. n. 9. *Opt. μεμνήμην* Attic *μεμνοίμην*, or also *μεμνῴμην, μεμνῷτο*, contracted from the Ionic *μεμνεῴμην, μεμνέῳτο* (Il. *ψ*, 361).† To this Perfect belongs the Fut. 3 *μεμνήσομαι, will remain mindful.*

Syncopated forms are the Homeric *μέμνῃ* (*μέμνεαι*) for *μέμνησαι*, and *Imperat. μέμνεο* (Herodot.) for *μέμνησο*. Comp. above *μέμβλεται* in *μέλω*.

The simple form (*μνάομαι*) *μνῶμαι* in the above signification is merely Ionic; and *μνεώμενος, μνώοντο, μνώεο*, etc. (§ 105. n. 10. marg. note) are Ionic lengthened forms. But in the meaning *to court, woo, μνᾶσθαι* belongs also to the common language.

μολεῖν see *βλώσκω*.

μῡκάομαι bellow, roar, is to be noted on account of the epic forms *ἔμῡκον, μέμῡκα*, from *ΜΥΚΩ*. Comp. *μηκάομαι*.

N

ναίω dwell, assumes its tenses from the Pass. and Mid. of *ΝΑΩ* with short *α*, F. *νάσομαι* Aor. *ἐνάσθην* or *ἐνασάμην*, Perf. (in later writers) *νένασμαι*. The Act. *ἔνασα* (*ἔνασσα*) has the causative sense, *cause to dwell.*

* The lyric passage, Eurip Iph. Aul. 1495, where *μέμονα* is Perfect of the common *μένω*, can prove nothing, isolated as it is, against the otherwise invariable usage which prevails not only throughout the Attic poets, but even in the prose of Herodotus (VI. 84). The two verbs must be carefully distinguished, even if it be thought advisable to arrange them under the same etymology.

† For all these forms, see § 98. n. 9.

νάσσω stuff, F. *νάξω*, etc.—*νένασμαι, ναστός*. § 92. n. 2.

νέμω allot, distribute, F. *νεμῶ* and *νεμήσω*, Aor. *ἔνειμα* Perf. *νενέμηκα*, etc. Aor. Pass. *ἐνεμήθην* and *ἐνεμέθην*.—MID.

νέω, 1) *heap up*, occurs in the Pres. and Impf. chiefly in the Ionic lengthened forms *νήω, νηέω, νηνέω*.—Fut. *νήσω*, Aor. *ἔνησα* Ion. *ἐνήησα*, etc.

2) *spin*, also regular, *νήσω*, etc. But in the Pres. the vowels *εο, εου* are contracted not as usual into *ου*, but contrary to analogy into *ω*, as *νῶσι, νῶντος*, etc.—A new form of the Pres. is *νήθω*.

3) *swim*, F. *νεύσομαι* and *νευσοῦμαι* (§ 95. n. 17), *ἔνευσα*, etc.

4) the poetic verb *νέεσθαι, to go away, to turn back*, has in the Indic. Pres. commonly the signification of the Future, *νέομαι* or *νεῦμαι*, 2 pers. *νεῖαι*, § 105. n. 7.

νίζω wash, takes its tenses from the less usual *νίπτω*; thus Fut. *νίψω*, etc.—MID.

νοέω think, is contracted and accented by the Ionics like *βοάω*; e. g. *νώσω, ἔνωσα, ἐνένωτο*.

νυστάζω nod, sleep, *νυστάσω* and *νυστάξω*, etc. § 92. n. 1.

Ξ

ξυρέω shave, Middle commonly *ξύρομαι*.

O

ὄζω smell, i. e. *emit an odour*, F. *ὀζήσω* (Ion. *ὀζέσω*), etc.—Perf. *ὄδωδα* has the force of the Present.

οἴγω or *οἴγνυμι, open*, in the epic writers separates the diphthong in the augmented forms, *ὠΐγνυντο, ὤϊξε*.—The following compound is most used.

ἀνοίγω or *ἀνοίγνυμι, open*, has the anomalous augment mentioned in § 84. n. 8; Impf. *ἀνέῳγον*, Aor. *ἀνέῳξα*, *Inf. ἀνοῖξαι*, etc. Perf. 1 *ἀνέῳχα*. The Perf. 2 *ἀνέῳγα* has the neuter (intrans.) signification, *stand open*. The forms *ἤνοιξα, ἠνοίγην* belong to the later writers.

οἶδα see § 109. III.

οἴομαι suppose, Impf. *ᾠόμην*. The 1 pers. Sing. is also *οἶμαι*, Impf. *ᾤμην*.*—Fut. *οἰήσομαι* Aor. *ᾠήθην, οἰηθῆναι*.

* According to the ancient Grammarians, the forms *οἶμαι, ᾤμην*, were employed only in cases of entire conviction; where however Attic urbanity avoided, in this way, the harshness of positive assertion.

The epic writers employ also the Active forms, and moreover resolve the diphthong: *ὄϊω, ὄϊομαι,* (long *ι,*) whence *ὠϊσάμην, ὠϊσθην.*

οἴχομαι depart, am gone, F. *οἰχήσομαι* Pf. *ᾤχημαι* or *οἴχωκα,* see the marg. note under *ἔχω, ὄχωκα.*

Homer has also *ᾤχηκα, παρῴχηκα* Il. *κ,* 252.—On this whole verb, see the *Ausf. Sprachl.*

ΟΙ— see *οἴομαι* and *φέρω.*

ὀλισθάνω (comm. *-αίνω*) *slip, glide, ὀλισθήσω, ὤλισθον,* § 112. 13.

ὄλλυμι cause to perish, destroy, from *ΟΛΩ,* F. *ὀλῶ,* Aor. *ὤλεσα,* Perf. *ὀλώλεκα.*—MID. *ὄλλυμαι perish,* F. *ὀλοῦμαι* Aor. *ὠλόμην,* to which belongs Perf. 2 *ὄλωλα.*

The poetic Part. *ὀλόμενος, οὐλόμενος,* passes over into an adjective, with the active signification *destructive, fatal.*—The epic secondary form *ὀλέκω* arose out of the Perfect; comp. § 111. 2.

ὄμνυμι swear, Fut. *ὀμοῦμαι, εῖ, εῖται,* etc. *ὀμεῖσθαι,* from *ΟΜΩ* (§ 112. 14). The further formation is as if from *ΟΜΟΩ,* Aor. *ὤμοσα,* Perf. *ὀμώμοκα,*—Perf. Pass. *ὀμώμοσμαι,* but the other forms, together with the Aorist, more commonly without *σ,* as *ὀμώμοται, ὠμόθην.*—MID.

ὀμόργνυμι wipe off, Fut. *ὀμόρξω,* etc. § 112. 14.—MID.

ὀνίνημι am of use, profit,* (decl. like *ἵστημι,*) has no Impf. Act. (but for it employs *ὠφέλουν,*) and takes its forms from *ΟΝΑΩ, ὀνήσω, ὤνησα.*—MID. *ὀνίναμαι have profit, am benefited,* Aor. 2 *ὠνήμην* (*ησο, ητο,* etc.) or *ὠνάμην Opt. ὀναίμην Inf. ὄνασθαι.*

The Indic. *ὠνάμην* belongs to the later writers. In Homer however it comes from *ὄνομαι*; see the next verb.

ὄνομαι insult, radical form *ΟΝΟΩ*; hence the Pres. and Impf. like *δίδομαι,* viz. 2 pers. Sing. *ὄνοσαι Imperat. ὄνοσο.*—Fut. *ὀνόσομαι.* Aor. *ὠνόσθην* and *ὠνοσάμην.*—Homer has also from the simpler form *ΟΝΩ* 2 Plur. Pres. *οὔνεσθε,* Aor. *ὦνατο.*

ΟΠ— see *ὁράω.*

ὁράω see, Impf. Ion. *ὤρων,* comm. *ἑώρων* (§ 84. n. 8) Perf. *ἑώρᾱκα.*† —Aor. *εἶδον, ἰδεῖν, ἰδών, ἴδε,* Att. *ἰδέ,* etc. *Mid. εἰδόμην, ἰδέσθαι, ἰδοῦ,* and as Interjection *ἰδού lo!* See *εἴδω* above.—Fut. *ὄψομαι I shall see,* from *ΟΠΤΩ.*—PASS. Perf. *ἑώρᾱμαι* or

* This form comes from *ΟΝΑΩ* by means of a reduplication with *ι,* (that falls away in the Aor. 2, just as in *ἵστημι,* etc.) by which the reduplication of those verbs beginning with a consonant (*δίδωμι*) is imitated, in the same manner as the reduplication of the Perfect is imitated by the Attic reduplication (§ 85). Comp. *ἀτιτάλλω* and *ὀπιπτεύω,* from *ἀταλός* and *ΟΠΤΩ.*

† In Attic poetry the Perfect, and this only, was shortened at the beginning, and was either pronounced by *synizesis* in the Ionic manner, *ὥρακα,* or was both written and pronounced *ἑόρακα.* See the *Ausf. Sprachl.* Addit. to § 84. n. 11. Edit. 2. p. 325.

ὦμμαι, ὦψαι, ὦπται, etc. ὦφθαι. Aor. ὤφθην, ὀφθῆναι (in later writers also ὁραθῆναι). Verb. Adj. ὁρατέος, ὁρατός, ὀπτός.

The Perf. 2 ὄπωπα *have seen*, belongs to the dialects and poets.—For ὄρηαι (Hom.) see § 105. n. 16. § 106. n. 10 with the marg. note.

From ἐπόψομαι must be carefully distinguished the antique ἐπιόψομαι *choose, select*, Aor. ἐπιωψάμην.

ὄρνυμι *move, excite, bring into existence*, from *ΟΡΩ*, F. ὄρσω, Aor. 1 ὦρσα, § 101. n. 3.—Mid. ὄρνυμαι *arise, come into existence*, Aor. ὠρόμην, 3 Sing. ὄρετο and ὦρτο (§ 110. 8), *Inf.* ὄρθαι *Part.* ὄρμενος (for ὀρέσθαι, ὀρόμενος), *Imp.* ὄρσο and by § 96. n. 9, ὄρσεο.—The Perf. 2 ὄρωρα belongs to this intransitive and immediate signification (§ 113. 2), *have arisen, exist*; but the form ὤρορεν (§ 85. n. 2) is Aorist (e. g. Od. τ, 201) like ἤραρεν, and has also like that form more commonly the transitive and causative signification, *he excited*, etc.—With the Perf. ὄρωρε coincides as to sense the Passive form ὀρώρεται (comp. above ἄρηρα, ἀρήρεμαι, in ἀραρίσκω).—Finally, Homer has also forms of the Pres. and Impf. from ὄρομαι and ὀρέομαι, *hurry, move about*, (Od. ξ, 104. β, 398.) which however are not without difficulty; see the *Ausf. Sprachl.*

ὀσφραίνομαι *smell, perceive by the smell*, ὀσφρήσομαι, Aor. ὠσφρόμην (§ 112. 13) Ion. ὀσφράμην (Herodot. I. 80, 26) by § 96. n. 1 with the marg. note.

οὐλόμενος see ὄλλυμι. ‖ οὔνεσθε see ὄνομαι.

οὐρέω *void urine*, F. οὐρήσομαι, has the syllabic augment, ἐούρουν etc. § 84. n. 5.

οὐτάω *wound*, οὐτήσω, etc.—Syncopated Aor. (οὖτα § 110. 6, 7,) 3 Sing. οὖτα *Inf.* οὐτάμεν (for οὐτάναι) *Part.* Pass. οὐτάμενος.—Along with these exist also the forms οὐτάζω, οὔτασε, οὐτασμένος.

ὀφείλω, (1) *owe* e. g. money, (2) *ought, must*,—F. ὀφειλήσω etc.

The form ὤφελον, ες, ε, (comm. ὄφελον,) occurs only as expressive of a wish; see Syntax § 150.—In Homer we find instead of ὀφείλω also ὀφέλλω (Il. τ. 200), and for ὤφελον on account of the metre also ὄφελλον (Il. ζ, 350); which forms must not be confounded with those of ὀφέλλω *increase, glorify*. From this last verb Homer has in the Opt. Aor. 1 by anomaly, 3 pers. Sing. ὀφέλλειεν Il. π, 651. Od. β, 334.

ὀφλίσκανω *incur, forfeit*, F. ὀφλήσω, Pf. ὤφληκα, Aor. ὤφλον.

II.

παίζω *play, jest*, F. παίξομαι, παιξοῦμαι. We find after this formation in later writers also ἔπαιξα, πέπαιγμαι etc. but good Attic writers always have ἔπαισα, πέπαισμαι etc. notwithstanding the similar tenses of the following verb.

παίω *strike*, F. παίσω and παιήσω, but the remaining tenses come only from the first formation: ἔπαισα, πέπαικα, ἐπαίσθην. — MID.

ΠΑΡ—, πεπαρεῖν, see in πορεῖν.

πάσασθαι *acquire*, ἐπᾰσάμην, Pf. πέπᾱμαι *possess*; — different from ἐπᾰσάμην, πέπασμαι, see πατέομαι.

πάσχω *suffer*, from *ΠΗΘΩ*, Aor. ἔπαθον—from *ΠΕΝΘΩ*, Pf. πέπονθα, Fut. πείσομαι according to the rule § 25. 4. — Verb. Adj. παθητός.

From *ΠΗΘΩ* come also the less usual forms πήσομαι, ἔπησα Pf. (πέπηθα) πεπαθυῖα (Hom.)—For π έ π ο σ θ ε instead of πεπόνθατε see § 110. n. 5.

πατάσσω see πλήσσω.

πατέομαι *taste, eat*, ἐπᾰσάμην, πέπασμαι; comp. δατέομαι, δάσασθαι, under δαίω.

πείθω *persuade*; Pass. *believe, obey*; to which signification belong also πείσομαι, πέπεισμαι. But Perf. 2 πέποιθα *trust*.

Poetic forms are, 1 Pl. Plupf. ἐπέπιθμεν belonging to πέποιθα, Aor. 2 ἔπιθον, ἐπίθομεν, πέπιθον, etc. — New forms from this Aorist are πιθήσω, ἐπίθησα in the signification *obey, follow, trust*. But πεπιθήσω *persuade*.

πείκω *shear, comb*, Fut. πέξω etc.—MID.

πεινῆν see § 105. n. 5. ‖ πείσομαι see πάσχω and πείθω.

πελάζω, old πελάω, *approach*, and in the earlier language *cause to approach*, has also in the poets the Aorists formed by metathesis (πελα, πλεα, § 110. 11. 2), viz. ἐπλάθην (long α, falsely ἐπλάσθην), and ἐπλήμην, both in the sense *approach*.

πέλω or πέλομαι, *I am*. This Doric and poetic verb suffers a syncope when it takes the augment: 3 pers. Impf. ἔπλε or ἔπλετο, 2 pers. ἔπλεο, ἔπλευ. The remaining tenses do not occur. This verb moreover has the peculiarity, that the Imperf. of the Middle form very commonly has the signification of the Present, ἔπλευ *thou art*, etc. — To the same verb in its earlier signification *move about, am occupied, versor*, belong also with the same syncope the compound epic participles ἐπιπλόμενος, περιπλόμενος.

ΠΕΝΘ— see πάσχω.

πεπαρεῖν, πεπορεῖν, πέπρωται, see πορεῖν. ‖ πέπτω see πέσσω.

περάω *pass over, cross*, regular περάσω with long α (Ion. περήσω). But the formation περάσω etc. with short α, in the epic poets, belongs to πιπράσκω *sell*, which see in its place.

πέρδω, comm. πέρδομαι, Aor. ἔπαρδον Fut. παρδήσομαι Perf. πέπορδα.

πέρθω *desolate, destroy*, Aor. ἔπραθον § 96. n. 7. — Homer has also a syncopated Aor. Pass. in *Inf.* πέρθαι from ἐπέρθμην, strictly πέρθ-θαι (or πέρθ-σθαι) like δέχ-θαι, § 110. 8 and n. 3.

πεσεῖν see πίπτω.

πέσσω, πέττω, *boil, bake, cook*, F. πέψω etc. from πέπτω, which occurs in the Present only in later writers.

πετάννυμι *expand*, F. πετάσω (Att. πετῶ) etc. § 112. 14. — Pf. Pass. πέπτᾰμαι (§ 110. 4. *b*); but Aor. Pass. again ἐπετάσθην.

πέτομαι fly. From this theme comes by syncope an *Aorist* *ἐπτόμην*, *πτέσθαι* etc. § 110. 4. Fut. *πετήσομαι* comm. *πτήσομαι*. Along with these exists also a formation in *μι*, viz. *ἵπταμαι*, Aor. *ἐπτάμην*, *πτάσθαι* etc. and from the entirely obsolete Pres. Active of this formation, comes another *Aorist* *ἔπτην*, *πτῆναι*, *πτάς*, etc. synonymous with the two former.

The forms of the Pres. *πέταμαι* and *πετάομαι* with the Aor. *ἐπετάσθην* (e. g. Anacr. 40. 6), belong to the poets and the later prose. As Perfect, only *πεπότημαι* seems to have been in use. The poets employed also the Pres. *ποτάομαι*, *πωτάομαι*. (§ 112. 9.)

ΠΕΤ— see *πίπτω*. ‖ *πεύθομαι* see *πυνθάνομαι*.

πέφνον, *ἔπεφνον*, *I killed*, the reduplicated and at the same time syncopated Aorist (§ 110. 4) from *ΦΕΝΩ* (whence *φόνος*). The participle of this Aorist, contrary to analogy, is accented on the penult, *πέφνων*.* *Pass.* Perf. *πέφαμαι* Fut. *πεφήσομαι*; comp. *τείνω*, *τέταμαι*, § 101. 9, and for *πεφήσομαι* see particularly § 99. n. 1. See also *ΦΑ—* below.

πήγνυμι fix, make fast; in later writers also *πήσσω*, *πήττω*; F. *πήξω* etc. § 112. 14. Aor. Pass. *ἐπάγην*. — Perf. 2 *πέπηγα* intrans. *stand fast*, § 113. n. 3. — MID.

πίμπλημι fill; Infin. πιμπλάναι, is declined in Pres. and Impf. like *ἵστημι*.—Fut. *πλήσω* etc. Pf. Pass. *πέπλησμαι* Aor. Pass. *ἐπλήσθην*, from *ΠΛΑΩ* or *πλήθω*, which last form however has in the Pres. only the intransitive signification *to be full.*

When in composition *μ* comes to stand before the initial *π*, the *μ* in the reduplication falls away, as *ἐμπίπλαμαι*; but it reappears so soon as the augment intervenes, as *ἐνεπίμπλασαν*.

In contradiction to this rule, the poets, for the sake of the metre, employ the form with or without the *μ* indiscriminately.—The formation in *άω* (*πιμπλᾶν*, *ἐμπιπλᾶν*) is not good Attic, except in those instances where it occurs also in *ἵστημι*.

For the Passive Aor. *ἐπλήμην*, *Opt. πλείμην*,† *Imperat. πλῆσο*, etc. see § 110. 7. It was not unknown to the Attic language; Aristoph. *ἐμπλήμενος*, *ἐμπλείμην*.

From the intrans. *πλήθω* there occurs as a poetic Perfect, *πέπληθα* with the like meaning, *am full.*

πίμπρημι burn trans. *πιμπράναι*, is declined in the Pres. and Impf. like *ἵστημι*. The rest comes from *ΠΡΑΩ* or *πρήθω* (Hom.) e. g. *ἐπρήσθην*.—With *ἐμπίπρημι*, *ἐνεπίμπραμεν*, the case is the same as in *πίμπλημι* above; and so also with the formation in *άω*.

* That *πέφνων* is really Aorist, is clearly evident from the connexion in the two passages, Il. *π*, 827. *ρ*, 539.

† The orthography *πλῆμην* has no analogy. Instead of *ει*, one might indeed have expected the diphthong *αι*; since the form *πιμπλάναι* presupposes a theme *ΠΛΑΩ*. But in the same manner *χρή*, which comes from *χράω* (see below), has also in the Opt. *χρείη*.

The shortened form ἔπρεσε for ἔπρησε in Hesiod (*Θ*, 856) is to be remarked; since the analogy of *ἐπίμπραμεν* would lead us to expect here an *α*.

πίνω drink, from *ΠΙΩ*, Fut. *πίομαι* (95. n. 18) Aor. *ἔπιον*, *πιεῖν*, etc. *Imp.* comm. *πῖθι* (§ 110. n. 2).—All the other forms are from *ΠΟΩ*, Perf. *πέπωκα* Perf. Pass. *πέπομαι* Aor. Pass. *ἐπόθην*, Verb. Adj. *ποτέος*, *ποτός*.

The *ι* in *πίομαι* is commonly long (see Athen. 10. p. 446); but in *ἔπιον* etc. short.—The Fut. *πιοῦμαι* belongs to the later writers, § 95. n. 16.

The forms *πίσω*, *ἔπισα*, have the causative sense *give to drink*, and belong to the Present *πιπίσκω*.

πιπράσκω, Ion. *πιπρήσκω*, *sell;* Fut. and Aor. wanting. The forms in use are, *πέπρᾶκα*, *πέπρᾶμαι*, *ἐπράθην*, *πεπράσομαι*, which Fut. 3 is in use instead of the Fut. 1 *πραθήσομαι*, which is not Attic; and in like manner the Perf. *πεπρᾶσθαι* very often stands instead of the Aor. *πραθῆναι*. The Ionics have all these forms with *η*.

The common language supplied the tenses still wanting, by means of *ἀποδώσομαι*, *ἀπεδόμην*. The old and epic language had Fut. *περάσω* with short *α*, and hence contr. *περῶ*, *περᾷν*, Aor. *ἐπέρᾱσα*, from *περάω*, which we have seen in its place above in a kindred signification, and with long *α* in flexion. From this *περάσαι* arose afterwards the other preceding forms by the metathesis mentioned in § 110. 11. 2; and in the first marg. note to *κεράννυμι* above.

πίπτω fall, (long *ι*, hence *Imperat. πῖπτε*,) forms its other tenses from *ΠΕΤΩ*, § 112. 16. Fut. with Doric form *πεσοῦμαι* (Ion. *πεσέομαι*), Aor. *ἔπεσον* § 96. n. 9.—Perf. *πέπτωκα*.

Poetic syncopated forms of the *Part.* Perf. are Attic *πεπτώς* (comp. *βεβρῶτες* from *βέβρωκα*) and epic *πεπτεώς*. The latter implies an original Perf. form *πέπτηκα* (from *ΠΕΤΩ* like *δέδμηκα* from *δέμω*), whence *πέπτωκα* has been formed by substituting a cognate vowel (§ 27. 1); see Lexil. I. 63. p. 295.

The regular forms of the Aor. from *ΠΕΤΩ* also occur; as Aor. 1 *ἔπεισα* Eurip. Troad. 291. Alcm. 465. Aor. 2 *ἔπετον* in Doric writers, e. g. Pindar.

πιτνέω fall, Aor. *ἔπιτνον* (§ 96. n. 5).—But *πιτνάω*, *πίτνημι*, is the same with *πετάννυμι*.

πλάζω cause to wander about, Pass. *wander about, rove;* F. *πλάγξω* etc. § 92. n. 1.

ΠΛ— see *πέλω*. ‖ *ΠΛΑ—*, *πλήθω*, see *πελάζω* and *πίμπλημι*.

πλέω sail, F. *πλεύσομαι*, *πλευσοῦμαι*, — *ἔπλευσα*, etc. Pass. *πέπλευσμαι*, *ἐπλεύσθην*. Verb. Adj. *πλευστέος*.

An Ionic form is *πλώω, πέπλωκα,* etc. Hence Verb. Adj. *πλωτός,* and the epic (syncopated) Aorist *ἔπλων, ως, ω, ωμεν,* etc. *Part. πλώς,* for which see § 110. 6. and n. 1.

πλήσσω, πλήττω, strike; rarer form *πλήγνυμι.* It retains the *η* in the Aor. 2 Pass. *ἐπλήγην,* except in those compounds which signify *to terrify,* as *ἐξεπλάγην, κατεπλάγην.*—In the signification *to strike* the Attics never employ the Active of this verb, but instead of it *πατάσσω;* which latter they never use in the Passive.

The Perf. 2 *πέπληγα* has in later writers also a *Passive* signification (§ 113. n. 4). Homer has also the Aor. 2 Act. and Mid. but with the reduplication, *πέπληγον, πεπληγόμην.*

πνέω blow, F. *πνεύσομαι, πνευσοῦμαι,* — *ἔπνευσα,* etc. Aor. Pass. *ἐπνεύσθην.*

The Perf. Pass. *πέπνῡμαι* (§ 98. n. 4) is merely poetic, with the special signification *to be animated, intelligent;* and after the same analogy occurs also the syncopated Aorist *ἄμπνῡτο* (Hom. for *ἀνέπνυτο* § 110. 7); further *ἀμπνύνθη* (for *ἀνεπνύθη,* comp. *ἰδρύω, ἰδρύνθην*), and the *Imperat. ἄμπνυε.*

ποθέω see § 95. n. 4.

πορεῖν (Hesych.) *ἔπορον, gave, Part. πορών,* a defective poetic Aorist.

To the same theme, with the sense *divide out, allot,* belongs on the principle of metathesis (§ 110. 11), the Perf. Pass. *πέπρωται it is appointed by destiny, Part. πεπρωμένος.*

The Infin. *πεπαρεῖν* or *πεπορεῖν* in Pind. Pyth. II. 105, is better referred to a separate theme of its own, with the meaning *to shew, cause to see.* The greater number of manuscripts have the former orthography.

ΠΟ— see *πίνω.* — *πέποσθε* see *πάσχω.*

ΠΡΑ—, πρήθω, see *πιπράσκω* and *πίμπρημι.*

πρίασθαι buy, a defective verb, the forms of which are used only as *Aorist* of the verb *ὠνεῖσθαι,* viz. *ἐπριάμην, Subj. πρίωμαι, Opt. πριαίμην, Imp. πρίασο, πρίω, Inf. πρίασθαι, Part. πριάμενος.*

The Pres. Indic. *πρίαμαι* which the lexicons exhibit, is nowhere found. We must consequently regard *ἐπριάμην* as a defective Aor. 2 Mid. after the analogy of *ἐπτάμην*; see *πέτομαι* above.

ΠΡΟ— see *πορεῖν.*

ΠΤΑ— ΠΤΟ— see *πετάννυμι, πέτομαι, πτήσσω,* and *πίπτω.*

πτήσσω stoop down, is regular; but has in the poets a few forms from *ΠΤΑΩ,* Part. Perf. *πεπτηώς,* and 3 pers. Dual Aor. 2 *πτήτην.* § 110. 6.

πυνθάνομαι inquire, perceive by the senses, learn, from the poetic *πεύθομαι,* Fut. *πεύσομαι* Aor. *ἐπυθόμην* Pf. *πέπυσμαι.* Verb. Adj. *πευστέος, πευστός.*

P.

ῥαίνω sprinkle. For *ῥάσσατε* and *ἐῤῥάδαται* see § 103. n. IV. 5.

ῥέζω and *ἔρδω, do,* F. *ῥέξω* or (from *ΕΡΓΩ*) *ἔρξω* etc. Perf. *ἔοργα.*

ῥέω flow, F. *ῥεύσομαι* A. *ἔῤῥευσα.* In this Active signification however, the only genuine Attic forms are the Aor. 2 Pass. *ἐῤῥύην* with the Fut. *ῥυήσομαι,* and a new Perf. formed from this Aorist, viz. *ἐῤῥύηκα.* § 111. 2.

ˊPE— see *εἰπεῖν.*

ῥήγνυμι tear trans. F. *ῥήξω* (§ 112. 14) Aor. Pass. *ἐῤῥάγην.* — Perf. 2 *ἔῤῥωγα* (§ 97. n. 2) with intrans. signification, *am torn in pieces,* § 113. n. 4.

ῥιγέω shudder, Perf. *ἔῤῥῖγα* (§ 97. n. 4) the same with the Present.

ῥιγόω see § 105. n. 6.

ῥίπτω and *ῥιπτέω, cast;* in the Pass. and Impf. both forms are in use; all the other parts come from the first form, as *ῥίψω* etc. The *ι* is long; hence *ῥῖπτε, ῥῖψαι.* Aor. Pass. *ἐῤῥίφην.* — For *ῥίπτασκον* see § 103. n. II. 1.

ῥοΐζασκε see § 103. n. II. 1.

ˊPT— see *ῥέω. ῥύομαι* see *ἐρύω.* ‖ *ˊΡΩΓ—* see *ῥήγνυμι.*

ῥώννυμι strengthen, ῥώσω etc. § 112. 14. Perf. Pass. *ἔῤῥωμαι am strong, Imper. ἔῤῥωσο farewell.* Aor. Pass. *ἐῤῥώσθην.*

Σ.

σαλπίζω sound a trumpet, Fut. *σαλπίγξω,* etc. § 92. n. 1. Later form *σαλπίσω.*

σαόω see *σώζω.*

σάω an old form for *σήθω sift,* whence *σῶσι* in Herodot. I. 200.

σβέννυμι extinguish, σβέσω etc. *ἔσβεσμαι, ἐσβέσθην.* — The Perf. *ἔσβηκα* (with *η*), and the Aor. 2 *ἔσβην* Pl. *ἔσβημεν Infin. σβῆναι,* have the intransitive signification *to go out, be extinguished,* which is elsewhere expressed by the Passive *σβέννυμαι.*

σείω, ἀνασσείασκε, see § 103. n. II. 1.

σεύω move, impel, has most commonly the augment like verbs beginning with *ϱ* (§ 83. n. 2); and takes in the Aor. 1 no *σ,* as *ἔσσευα, ἐσσεύαμην* (§ 96. n. 1). Perf. Pass. *ἔσσυμαι, am moved, strive, long for,* Part. *ἐσσύμενος* (proparox. § 111. n. 2); Plupf. *ἐσσύμην,* which form is at the same time syncopated Aorist (§ 110. 7 and n. 4), whence *σύτο, σύμενος;* the 2 pers. is *ἔσσυο* for *ἔσσυσο,* for the same reason as Aor. 1 *ἔσσυα,* see § 103. III. 2. Aor. Pass. in the same signification, *ἐσσύθην* (Sophoc.) — Forms with a single *σ* (e. g. *ἐσύθην, ἐξεσύθη*) are less frequent; and those without any augment (e. g. *σεῦα, σύτο*) belong to

the Ionic-epic dialect. — We find also the Pres. Pass. syncopated (§ 110. 5), e. g. *σεῦται* Soph. Trach. 645; more commonly however with the cognate sound *ου* (§ 27. 1), as *σοῦμαι run, hasten, Imperat. σοῦσο, σούσθω, σούσθε*, a familiar call or exclamation in common life. — Finally, here belongs also the Laconic form (§ 1. n. 3) *ἀπέσσουα he is off, gone*, which is found in Xenoph. Hell. I. 1. 23, and is explained as Aor. 2 Pass. for *ἐσσύη*.

σκεδάννυμι scatter, disperse, F. *σκεδάσω, σκεδῶ*, etc. Pf. Pass. *ἐσκέδασμαι* § 112. 14.

σκέλλω or *σκελέω, dry, make dry;* Pass. *dry up, wither.* To this immediate sense of the Passive belong the Active forms, Aor. *ἔσκλην, σκλῆναι, σκλαίην*, (§ 110. 6,) Pf. *ἔσκληκα am dried up*, together with the Fut. *σκλήσομαι*.

The Homeric *σκήλειε* (Aor. 1 *ἔσκηλα*) implies a theme *σκάλλω*, which elsewhere has the wholly different meaning *to scrape*; and hence arise, by the metathesis *ΣΚΛΑ-* (§ 110. 11), the forms *σκλῆναι, σκλαίην*, etc.

σμάω rub, rub on, σμῇς etc. (§ 105. n. 5.) Fut. *σμήσω*, etc. But the Aor. Pass. is always *ἐσμήχθην*, from the form *σμήχω*, which in the Present is not Attic. Verb. Adj. *σμηκτός*.

σοῦμαι etc. see *σεύω*. ‖ *σπεῖν, σπέσθαι*, see *ἔπω*.

σπένδω pour out, σπείσω, ἔσπεισμαι, § 25. 4. — MID.

ΣΤΑ— see *ἵστημι*. ‖ *στήκετε* see § 107. II. 2. marg. note.

στερέω and *στερίσκω bereave, deprive of*, is conjugated regularly after the first theme, F. *στερήσω* etc. Along with this the simpler form exists also in the Passive, *στέρομαι*, expressing a state or situation, *am bereaved, deprived of, go without*.

Homer has the flexion with *ε*, as *στερέσαι*. For *στερηθείς* the poets have also an Aor. 2 Pass. *στερείς*.

στεῦται, στεῦνται, στεῦτο, see § 110. 5.

στορέννυμι, στόρνυμι and *στρώννυμι, spread, strew*, form both *στορέσω, ἐστόρεσα*, and *στρώσω, ἔστρωσα*. Perf. Pass. *ἔστρωμαι*, Aor. 1 Pass. *ἐστρώθην* and *ἐστορέσθην*. Verb. Adj. *στρωτός*.

It is easy to see that in the forms *στρώσω, στρώννυμι*, a metathesis lies at the foundation. (§ 110. 11.)

στυγέω fear, hate, is regular; but has in Homer still an Aor. 2 *ἔστυγον* (§ 96. n. 5); and also in the causative sense *render terrible*, the Aor. 1 *ἔστυξα* (Od. *λ*, 502), which however later poets use again in the first signification, e. g. Apollon. IV. 512.

σχεῖν, ἔσχον, etc. see *ἔχω*.

σώζω save, has in the Perf. Pass. besides *σέσωσμαι*, also *σέσωμαι* in the earlier writers; and in the Aor. 1 Pass. always *ἐσώθην*, from the older form *σαόω, ἐσαώθην*.—MID.

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From *σαόω* are found in epic writers: (1) The regular formation *σαώσω*, *ἐσάωσα*, etc. (2) Pres. and Impf. with a contraction of the two first vowels (*σαόω, σαόεις*) σ ώ ω, σ ώ ε ι ς, etc. whence has arisen the common form *σώζω*. Epic also *σόω*. (3) The 3 pers. Impf. (*ἐσάον*) and the *Imperat.* (*σάον*) again contracted would form *ἐσῶ, σῶ*; but the epic writers resolve these last forms into the double sound (§ 105. n. 10); yet not as usual by means of ο, but with α, just as in *ναιετάωσα* (§ 105. n. 10. ult.) Consequently 3 pers. Impf. *ἐ σ ά ω, σ ά ω*, Il. φ, 238. π, 363; *Imperat.* σ ά ω, Od. ν, 230. ϱ, 595; instead of *ἔσωζε* and *σῶζε*.

T

ΤΑΓ— see *ΤΑΩ*. ‖ *ταλάω* see *ΤΛΑΩ*.

τανύω stretch, takes σ in the Passive, and has υ short in flexion.—Fut. also *τανύω*, Od. φ, 174. (§ 95. n. 12.) Pass. epic *τάνυμαι*.

ταράσσω, ττω, disturb, has contracted secondary forms, viz. (1) Among the Attics the Present, *θράττω*, where τ becomes θ, and the vowel is made long; hence Part. Neut. *τὸ θρᾶττον*. (2) In the epic writers the Perfect, but with an intransitive signification, *τέτρηχα am disturbed, unquiet*, where the Ion. η takes the place of long α.*—MID.

ταφεῖν and *ταφῆναι*, see *θάπτω* and *ΘΑΦ—*.

ΤΑ—, the apparent stem of *τείνω, τέτακα*, etc. (§ 101.) To a similar theme with the meaning *lay hold of, take*, belongs the *Imperat. τῆ take*, Fr. *tiens;* kindred with which (from *ΤΑΓΩ*) is the epic *Part.* Aor. 2 redupl. τ ε τ α γ ώ ν, *taking hold of.* See Lexil. I. 41. p. 162.

ΤΕΚ— see *τίκτω*.

τέμνω cut, F. *τεμῶ*, Aor. *ἔτεμον*, § 112. 12.—The further formation is (by § 110. 11), *τέτμηκα, τέτμημαι, ἐτμήθην*. For the *Subj.* Perf. Pass. see § 98. n. 9.

Less frequent is the Aor. *ἔταμον*. The Ionics say also in the Present, *τάμνω*; and Homer has further the radical form *τέμω*, as Il. ν, 707 *τέμει*; see *Ausf. Sprachl.* § 92. n. 13.—An epic form is *τμήγω*, Aor. *ἔτμηξα* and *ἔτμαγον*, Pass. *ἐτμάγην*.

τέρπω delight, in the Passive form *τέρπομαι am delighted, satisfied*, has in the epic language a threefold Aorist Pass. *ἐτέρφθην* or *ἐτάρφθην*, and *ἐτάρπην*; whence by transposition, (§ 96. n. 7) *Subj. τραπείω* for *ταρπῶ*—and Aor. Mid. (*ἐταρπόμην*) *τεταρπόμην, Subj. ταρπώμεθα*.

τέρσομαι dry intrans. *Inf.* Aor. 2 Pass. *τερσῆναι* and *τερσήμεναι*.—But *τερσαίνω dry* trans. *dry up, ἐτέρσηνα*, etc. regular.

* This long vowel arises from a metathesis (§ 110, 11. 2), by which αϱ becomes ϱα, and then this α unites itself with the following one into a long sound, just as in *μαλακός—βλάξ, βλᾶκός* (ibid. marg. note). The change of τ into θ is occasioned by the easy union of the rough breathing with ϱ in pronunciation; but it still remains an anomaly, inasmuch as it does not take place in other like cases; see § 17. n. 2. marg. note.—Moreover from this verb is derived the Adj. *τρᾱχύς*, Ion. *τρηχύς, rough, uneven*, and not the verb from the adjective. Lexil. I, 52. p. 210.

τέτμον, ἔτετμον, *meet with, find,* a defective Aorist.

τετορήσω see τορέω. τετραίνω see τιτράω.

τεύχω. Two kindred verbs must be here carefully distinguished:

1) τεύχω *make,* a poetic word, regular, τεύξω, ἔτευξα, τέτυγμαι, ἐτύχθην, τυκτός or τευκτός.

2) τυγχάνω *happen, take effect, attain,* F. τεύξομαι, Aor. ἔτυχον (epic ἐτύχησα) Perf. τετύχηκα, § 112. 13. § 111. 3.

The idea of τυγχάνω has arisen out of the Passive of τεύχω; hence in the epic writers the Passive forms τέτυγμαι, ἐτύχθην very nearly coincide in sense with τυγχάνω, ἔτυχον. And the Perf. τέτευχα, whose *Part.* in Homer has the *Passive* signification of τεύχω (Od. μ, 423. see § 113. n. 4), passes over wholly into the signification of the Present τυγχάνω in Herodotus (III. 14. ult.) and in the κοινοί or later writers.

The Perf. Pass. τέτυγμαι has also the diphthong ευ; hence in Homer 3 Plur. τετεύχαται, and Fut. 3 only τετεύξομαι.

To τεύχω belongs, with the Ionic change of the rough mute (§ 16. n. 1. *e*), the Aor. 2 τετυκεῖν, τετυκέσθαι, *prepare.* The form τόσσαι for τυχεῖν see in its place.

TIE—, τετίημαι, *am afflicted, Part.* τετιημένος, and also τετιηώς from the Active form. § 97. n. 7.

τίκτω *bear,* from *TEKΩ*, Fut. τέξω, comm. τέξομαι, Aor. ἔτεκον (poet. ἐτεκόμην), Perf. τέτοκα.

In later writers we find also τέτεγμαι and ἐτέχθην.—For the Fut. τεκεῖσθαι see § 95. n. 16.

τίνω see τίω.

τιτράω *bore,* from *TPAΩ*, τρήσω, etc. A secondary form which is more used by the Attics is τετραίνω, ἐτέτρηνα. The Perfect is always from the usual theme, τέτρηκα, τέτρημαι.

τιτρώσκω *wound,* τρώσω, etc. § 112. 10, 16.

The simpler form τρώω, with the more general signification *injure,* is found in Homer. Both forms are connected with τορεῖν by means of the metathesis *TOP, TPO.* § 110. 11.

τίω *honour,* is in this signification only poetical, and is conjugated regularly. *Part.* Perf. Pass. τετιμένος.

In the signification *to pay, atone for,* it is in the Pres. and Impf. solely epic; but furnishes in prose the other tenses for the following form, viz.

τίνω *pay, atone for,* Fut. τίσω Perf. τέτικα Perf. Pass. τέτισμαι Aor. 1 Pass. ἐτίσθην. The MID. τίνομαι (τίσομαι, ἐτισάμην, ἀπετισάμην) has the signification *punish, avenge.* The Ionic form of the Present is τίννυμι, τίννυμαι, § 112. 14.

The ι in τίνω is in the epic writers *long;* in Attic writers *short,* ac-

cording to § 112. n. 8.* The Attic poets shorten also the first syllable of *τίνυμι*. See the *Ausf. Sprachl.* § 112. n. 9.

τλῆναι to bear, venture, *ἔτλην*, *τλῆναι*, *τλαίην*, *τλῆθι*, (§ 110. 6,) Fut. *τλήσομαι* Pf. *τέτληκα*.

From this Perfect are derived (by § 110. 10) the forms *τέτλαμεν* etc. *τετλάναι*, *Opt. τετλαίην*, *Imperat. τέτλαθι*, and the Ionic Part. *τετληώς*; but all these are found only in the poets, and with a Present meaning.—An epic secondary form is the Aor. 1 *ἐτάλασα*.—The place of the Present is supplied by *ἀνέχομαι* or *ὑπομένω*.

ΤΜ— see *τέμνω* and *τέτμον*. *τμήγω* see *τέμνω*.

τορεῖν pierce, thrust through, *ἔτορον* (§ 96. n. 5), a defective Aorist; comp. *τιτρώσκω*.—In the kindred signification, *to yield a piercing sound*, Aristophanes has the Fut. *τετορήσω* and the Pres. *τορεύω*.

τόσσαι an Aorist synonymous with *τυχεῖν*, from which there occurs in Pindar the *Part. τόσσας* and the compounds *ἐπέτοσσε*, *ἐπιτόσσας*.

τραπείω see *τέρπω*.

τρέπω turn. For *τέτροφα* and *τέτραφα* see § 97. n. 1. and marg. note.

τρέφω nourish, support, F. *θρέψω* (§ 18. 2), Perf. *τέτροφα* Perf. Pass. *τέθραμμαι*, *τεθράφθαι* (less correctly *τετράφθαι*) Aor. Pass. *ἐτράφην*, less frequently *ἐθρέφθην*. Verb. Adj. *θρεπτός*.—MID.

In the early language *τρέφω* had the immediate signification *to become thick, stout, large* (§ 113. 2); and the Passive also adopts this signification, as Pass. *am nourished*, i. e. *become stout*, etc. Hence in Homer the Aor. 2 Act. and the Aor. 2 Pass. are used synonymously, e. g. *ἔτραφε* the same as *ἐτράφη*; *τραφέμεν* (*τραφεῖν*) the same with the common *τραφῆναι*. See the *Ausf. Sprachl.*—The Perf. *τέτροφα* has both significations; see § 97. n. 1. marg. note.

τρέχω run, forms its tenses seldom from itself, as *θρέξομαι*, *ἔθρεξα*, § 18. 2; most commonly from *ΔΡΕΜΩ*, Aor. *ἔδραμον*, Fut. *δραμοῦμαι*, Perf. *δεδράμηκα* (see § 111. 3), epic *δέδρομα*.

ΤΡΥΦ— see *θρύπτω*.

τρύχω wear away, exhaust, consume, forms its tenses from the less frequent *τρυχόω*; as *ἐτρύχωσα*, *τετρυχωμένος*, etc.

τρώγω eat, F. *τρώξομαι*.—Aorist *ἔτραγον* (from *ΤΡΗΓΩ*).

τυγχάνω, *τετυκεῖν*, see under *τεύχω*.

τύπτω strike, has in Attic writers commonly *τυπτήσω*, *τετύπτημαι*, *τυπτητέος*.—Aor. Pass. *ἐτύπην*.—MID.

τύφω smoke, burn, trans. F. *θύψω* etc. (§ 18. 2.)—Aor. Pass. *ἐτύφην*.

* It has formerly been stated that the *ι* in the flexion *τίσω*, *ἔτισα*, from *τίνω* is also made short by the Attics. This arose from a misapprehension of the comic metre in Aristoph. Eccl. 45. Vesp. 1424. where the *ι* makes an anapaest. See the *Ausf. Sprachl.* under *τίω*, where this correction should be made.

Υ.

ὑπισχνέομαι see under ἔχω.

Φ.

ΦΑΓ— see ἐσθίω.

φαίνω intrans. *shine, emit light;* trans. *shew, point out;*—Aor. ἔφηνα, Perf. 1 πέφαγκα. Pass. φαίνομαι, with Aor. 1 ἐφάνθην, *am pointed out, denounced.*—MID.—The Pass. φαίνομαι has also the signification *seem, appear,* Aor. 2 ἐφάνην, Fut. φανοῦμαι, and with Perf. 2 πέφηνα (§ 113. n. 3). The Homeric iterative φάνεσκε *appeared, shewed itself,* is formed somewhat anomalously from the Pass. ἐφάνην.—The same poet has φάανθεν for ἐφάνθησαν, in the signification *to appear;* comp. κραίνω.

ΦΑ—, φάσκω. See φημί (§ 109. I), φαίνω and ΦΕΝΩ. It is to be observed, that the Homeric πεφήσομαι belongs sometimes to φαίνω, and sometimes to ΦΕΝΩ, *I shall appear,* or *I shall be killed.*

ΦΕΝΩ see πέφνον.

φέρω *bear, carry,* forms its tenses from entirely different roots. Fut. οἴσω, with an Aorist *Imperat.* οἶσε, for which see § 96. n. 9.—Aor. 1 and 2, ἤνεγκα, ἤνεγκον, from the former of which are in use the *Indicative* and those persons of the *Imperat.* which have α in the termination; from the latter principally the *Infin.* and *Participle;* Perf. ἐνήνοχα (comp. § 97. n. 1, 2) Perf. Pass. ἐνήνεγμαι Aor. Pass. ἠνέχθην.—Fut. Pass. ἐνεχθήσομαι or οἰσθήσομαι. Verb. Adj. οἰστέος, οἰστός, poet. φερτός.—MID.

The Ionics have an Aor. ἤνεικα, ἐνεῖκαι, Pass. ἠνείχθην. The theme ἐνείκω occurs as Present in Hesiod α. 440, συνενείκεται.—It is incorrect to consider ἐνεγκεῖν as a compound with ἐν; it has arisen by means of a reduplication, like ἤγαγον, ἀλαλκεῖν, etc. (§ 85. n. 2,) from a theme ΕΓΚΩ, from which again ΕΝΕΚΩ, ΕΝΕΙΚΩ are lengthened forms, like ΑΛΚΩ, ΑΛΕΚΩ; see Lexil. I. 63. 23.—Homer has in the *Imperat.* Plur. φέρτε.—For φορεῖν see § 112. 9. and n. 1; and for φορῆναι see § 105. n. 16.

Infrequent forms coming from οἴσω, are *Infin.* Aor. 1 ἀνῶσαι and Verb. Adj. ἀνώϊστος in Herodotus (I. 157. VI. 66), where the ω has no grammatical basis; and the Perf. προοῖσται in Lucian (Paras. 2), where the diphthong οι remains unaffected by the augment, according to § 84. n. 2.

For φρέω see below in its place.

φεύγω *flee,* F. φεύξομαι and φευξοῦμαι, Aor. ἔφυγον, Perf. πέφευγα, Verb. Adj. φευκτέος (φυκτός Hom.)

Homer has also the Part. Pf. Pass. πεφυγμένος with active sense, *escaped;* and a Part. Perf. πεφυζότες *fugitives;* comp. φῦζα *flight.*

φθάνω *am beforehand, anticipate.* For the quantity of the α, see § 112. n. 8. Aor. 1 ἔφθᾰσα and Aor. 2 ἔφθην, φθῶ, φθῆναι, φθάς, § 110. 6. Fut. φθήσομαι Perf. ἔφθᾰκα.

In Il. κ. 346, παραφθαίησι (for -αιη) is a rare instance where the 3 pers. *Opt.* takes σι; comp. § 103. V. 13. § 106. n. 10. See also the *Ausf. Sprachl.* p. 537. marg. note.

φθείρω *corrupt, ruin*, is conjugated regularly; but the Perf. 2 ἔφθορα, διέφθορα, has in Ionic and later writers the signification *am ruined*; Attic, *have ruined*, the same as ἔφθαρκα.

Homer has Fut. φθέρσω.—Fut. 2 Mid. διαφθαρέομαι intrans. occurs in Ionic writers.

φθίω, a verb which in this Present form is only Homeric, with both transitive and intransitive signification: *consume, destroy* (Il. σ, 446), and *perish* (Od. β, 368). The other forms are more usual, but still on the whole more poetic. Fut. and Aor. φθίσω, ἔφθισα, are simply transitive. — On the other hand the derived

Present φθίνω

is commonly intransitive, and borrows its tenses from the Mid. of φθίω, viz. Fut. φθίσομαι Pf. ἔφθιμαι Plupf. ἐφθίμην, which last form is at the same time syncopated Aorist (§ 110. 7 and n. 4), and therefore has the other moods, viz. *Opt.* φθίμην, ῖο, ῖτο, (Od. κ, 51. λ, 330. see § 107. n. III. 6. note,) *Infin.* φθίσθαι *Part.* φθίμενος *Subj.* φθίωμαι, shortened φθίομαι, φθίεται.

The ι in φθίνω (§ 112. n. 8), as well as in φθίσω, etc. is in the epic writers always long; in Attic writers, short; ἔφθιμαι, etc. is everywhere short.

φιλέω *love*. Instead of the regular Aorist from this verb, Homer has the Middle form ἐφίλατο, *Imper.* φῖλαι, with long ι, (a Deponent from the simpler theme ΦΙΛΩ,) where the long ι comes from the nature of the Aorist; see § 101. 4.

φράζω *say, indicate*, has in the earlier poets an Aorist πέφραδον, ἐπέφραδον, *Inf.* πεφραδέειν, and a Perf. Pass. πέφραδμαι.

φρέω, used only in compounds, ἐκφρεῖν, εἰσφρεῖν, διαφρεῖν, *to let out, in, through*, F. φρήσω etc. — *Imp.* εἴσφρες (§ 110. 6).—MID.

φρίσσω, φρίττω, *shudder*, F. φρίξω etc. Pf. πέφρῑκα from ΦΡΙΚΩ (whence also the subst. φρῖκή etc.) See § 92. 8. 2.

ΦΤΖ— see φεύγω.

φύρω *mix, knead*, old Fut. φύρσω, ἔφυρσα, common φυράσω etc. Ion. φυρήσω. Perf. Pass. πέφυρμαι and πεφύραμαι. — MID.

φύω *generate, produce*, F. φύσω, A. ἔφυσα.—But the Perf. πέφυκα and the Aor. 2 ἔφυν, φῦναι *Subj.* φῦω *Part.* φύς (§ 110. 6) have the Passive or intransitive signification *to be produced, come into existence, arise*, for which in the Pres. and Fut. we find φύομαι, φύσομαι.

Writers not Attic employ instead of φῦναι, φύς, etc. an Aor. Pass. φυῆναι, φυείς, etc.—For the Homeric forms πεφύασι, πεφυώς, see § 97. n. 7; and for the *Opt.* φύην, see § 110. 6 and marg. note.

X.

χάζω comm. *χάζομαι, yield, give way,* is conjugated regularly, but has in Homer an Aor. 2 with the reduplication and a change of *χ* into *κ* ; *κεκαδέσθαι.* But the Act. *κεκαδεῖν* (*κεκαδών*) with a peculiar Fut. *κεκαδήσω,* has in Homer the special transitive signification *to deprive of,* which is strictly the causative sense *facio cedere.* — The form *κεκαδήσομαι* see in *κήδω*; and *ἔχαδον* in *χανδάνω.*

χαίνω see *χάσκω.*

χαίρω rejoice, F. *χαιρήσω,* Aor. (from the Pass.) *ἐχάρην,* and from this again a Perfect with emphatic Present signification, *κεχάρηκα* or *κεχάρημαι exult,* § 111. 3.

From the regular formation there is still found in the poets, Perf. Pass. *κέχαρμαι,* Aor. 1 Mid. *ἐχηράμην,* and Aor. 2 with redup. *κεχαρόμην.* — The Fut. *χαρήσομαι* belongs to the later writers ; Homer has *κεχαρήσω* and *-ομαι.*

χανδάνω grasp, contain, Aor. *ἔχαδον* (§ 112. 13). — Perf. *κέχανδα* (same with the Pres.) Fut. *χείσομαι* Od. *σ.* 17, as if from *ΧΕΝΔΩ* (comp. *σπένδω σπείσω,* and *πέπονθα πείσομαι*).

χάσκω open, gape, forms from the Pres. *χαίνω* (which is not used by earlier writers) Aor. *ἔχανον,* F. *χανοῦμαι.* Pf. *κέχηνα am open, gape.*

χέζω, Fut. *χεσοῦμαι,* Aor. *ἔχεσα* and *ἔχεσον.* Perf. *κέχοδα* § 97. 4. *a. c.*

χείσομαι see *χανδάνω.*

χέω pour, Fut. also *χέω, χεῖς, χεῖ,* Fut. Mid. *χέομαι* (see § 95. n. 12. and *Ausf. Sprachl.* Addit. to *χέω*); Aor. 1 *ἔχεα* (§ 96. n. 1), *ἔχεας, ἔχεε* (*ν*), *Inf. χέαι Imp. χέον, χεάτω,* etc. Perf. *κέχυκα* Perf. Pass. *κέχυμαι* Aor. Pass. *ἐχύθην,* § 98. n. 4.—MID.

The forms *χεύσω, ἔχευσα* are not usual; although they were the original ones, as is shewn by the subst. *χεῦμα,* and the forms of flexion *ἐχύθην, ἔχευα* etc. See § 95. n. 9 and marg. note.

The epic language has Aor. 1 *ἔχευα,* whence the Subj. *χεύω* passes over into the Future signification Od. *β,* 222; see § 139. n. 8. — Aor. Pass. sync. *ἐχύμην* etc. (§ 110. 7.)

χραισμεῖν to help, ἔχραισμον, a defective Aorist; whence arose Fut. *χραισμήσω, ἐχραίσμησα.* § 111. 3.

χράω. From this verb there exist five different forms of conjugation and flexion, with their respective significations; all with the contraction into *η* in the common language, Ionic into *ᾱ,* contrary to the usual analogy. (§ 105. n. 5.)

1) *χράω utter an oracle* is regular : F. *χρήσω* etc. Pass. *πέχρησμαι, ἐχρήσθην.* The contraction into *η* see in Soph. Elect. 35. Oed. Col. 87.

2) κίχρημι *lend*, is declined like ἵστημι, — χρήσω, ἔχρησα. MID. κίχραμαι *borrow*, χρήσομαι.

3) χράομαι *use*, χρῇ (2 Sing.) χρῆται, χρῆσθαι, etc. the rest is regular. Aor. ἐχρησάμην, Perf. κέχρημαι.* Verb. Adj. χρηστός, χρηστέον.

The Ionic forms of the Pres. and Impf. occur partly with α and partly with ε, see in § 105. n. 8, 15.

4) χρή impersonal, *it behooves, is necessary, oportet*, follows in part the verbs in μι: *Inf.* χρῆναι *Opt.* χρείη *Subj.* χρῇ *Particip.* (τὸ) χρεών,† Impf. ἐχρῆν ‡ or χρῆν (never ἔχρη).—Fut. χρήσει.

5) ἀπόχρη impers. *it is enough, sufficient;* the form ἀποχρᾷ is not Attic; Pl. ἀποχρῶσιν *Inf.* ἀποχρῆν *Part.* ἀποχρῶν, ῶσα, ῶν.—Impf. ἀπέχρη.—F. ἀποχρήσει etc.

χρώννυμι *colour*, F. χρώσω etc. (§ 112. 14.) Perf. Pass. κέχρωσμαι.

χώννυμι *heap up, dam* (§ 112. 14); in earlier writers we find the regular simple form, viz. χόω, *Inf.* χοῦν,—Fut. χώσω etc. Perf. Pass. κέχωσμαι.

This must not be confounded with the epic χώομαι *am angry*, ἐχωσάμην.

Ψ.

ψάω see § 105. n. 5.

ψύχω — ἐψύγην, see § 100. n. 8.

Ω.

ὠθέω *thrust, push*, has the syllabic augment (ἐώθουν, § 84. n. 5), and forms Fut. ὠθήσω and (from ΩΘΩ) ὤσω — ἔωσα, ὦσαι, ἔωσμαι, etc.

ὠνέομαι *buy*, has also the syllabic augment (ἐωνούμην etc. § 84. n. 5). Instead of the regular Aorist of this verb (ἐωνησάμην, ὠνησάμην) the Attics employed the forms ἐπριάμην, πρίασθαι, etc. which see above in their place.

* This Perf. has in epic writers the signification *I need, want.*

† See further on this Particip. § 57. 3. Since this Impersonal comes from χράω, this Part. is to be explained by the Ionic change of αο into εω (§ 27. n. 10); while the accent is still anomalous. And since the Ionics generally transformed verbs in άω into έω, we can thence account for the ε in the Opt. χρείη; comp. the marg. note under πίμπλημι.

‡ This anomalous accentuation, instead of ἔχρην (§ 12. 2. *a.* § 103. n. I. 1), is founded on ancient usage; comp. Eustath. ad Od. κ, 60.

PARTICLES.

§ 115. Prepositions and Adverbs.

1. The Particles are said to be *indeclinable*, because they are not capable of either declension or conjugation. All therefore that relates to their formation and derivation, belongs properly to the sections on the formation of words (§§ 118, 119). Some points, however, in which the particles stand in close connexion with the flexion of other parts of speech, or in which several of their forms have a mutual relation to one another (as comparison and the correlatives), or finally certain minor changes occasioned by position or a regard to euphony,—all these, as being something analogous to ordinary flexion, can be better separated from that general head, and brought together here under a special point of view.

2. Under the general idea of particles we distinguish first the PREPOSITIONS, viz. the following eighteen:

ἀμφὶ, ἀνὰ, ἀντὶ, ἀπὸ, διὰ, εἰς, ἐν, ἐξ, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ, πρὸ, πρὸς, σὺν, ὑπὲρ, ὑπό.

These have been called by way of distinction the "Prepositions of the Greek language." We call them *the primitive Prepositions*. With these alone are verbs compounded in the simplest manner, i. e. without change (§ 121. 2); which is not the case with other particles, although they may be just as much prepositions, e. g. *ἄνευ, ἕνεκα, ἐγγὺς, ὡς*, etc. — Whatever relates further to these primitive prepositions in respect to *form*, will be exhibited along with the other particles, in § 117. For the construction of the prepositions with cases, see in the Syntax, § 147.

3. The most common form of ADVERBS is the ending *ως*, which may be regarded as a termination properly belonging to the formation of the adjective; since it is appended only to adjectives and participles. There are indeed few adjectives to which this form is not attached. The termination *ως* takes exactly the place of the case-endings, so that it is only necessary to change the ending of the Nom. or Gen. *ος*, into *ως*. Where the Nom. ending *ος* has the tone, the adverbial ending retains it as a circumflex. E. g.

φίλος, φίλως· σοφός, σοφῶς

σώφρων (σώφρονος), σωφρόνως· χαρίεις, εντος, χαριέντως· εὐθύς, έος, εὐθέως· Part. *λυσιτελῶν useful, -οῦντος, λυσιτελούντως*

ἀληθής, έος contr. *οῦς, ἀληθέως* contr. *ἀληθῶς.*

NOTE 1. In strictness, all adverbs which come from adjectives in ης G. εος, ought to have the circumflex on the ending ως, as arising from contraction (έως — ῶς). Nevertheless, some are paroxytones, and are consequently formed without contraction from the similarly accented Nominative, e. g. εὐήθης, εὐήθως; comp. § 121. 9. 1. § 49. n. 4.—The adverbs formed from adjectives in -νοος, -νους, follow the same analogy as their primitives in declension (§ 36. note); consequently from εὔνους — εὐνόως εὔνως; but better εὐνοϊκῶς, according to the next note.

NOTE 2. Adjectives of one ending, which fluctuate as it were between substantive and adjective, in order to form the adverb in ως, assume first an ordinary adjective termination; thus νομαδικῶς, βλακικῶς; comp. § 63. n. 3. § 66. 4. marg. note.

4. Certain *cases* and forms of *nouns*, by virtue of their inherent power which will be explained in the Syntax, and also by ellipsis, often supply the place of adverbs; and when such a form occurs in this manner particularly often, it passes entirely for an adverb. E. g. the *Dative*:

κομιδῇ lit. *with care;* hence, *very, very much,*
σπουδῇ lit. *with zeal, with pains-taking;* hence, *hardly, scarcely.*

Further a number of feminine adjectives, in which the idea ὁδῷ from ἡ ὁδός *way, manner*, was originally implied; e. g.

πεζῇ *on foot*, κοινῇ *in common*, ἰδίᾳ *privately*, δημοσίᾳ *publicly*, etc. Comp. ἄλλῃ and the like, § 116. n. 7.

So the *Accusative:*

ἀρχήν and τὴν ἀρχήν, lit. *in the beginning, foundation, plan;* hence, *wholly, entirely.*
προῖκα *gratis*, from προίξ *gift.*
μακράν (sc. ὁδόν) *far.*

See also note 3.—The *Neuter* of an adjective likewise forms an adverbial Accusative, when it stands, either in the Sing. or Plural, instead of an adverb. This usage nevertheless, except in the comparative and superlative (see no. 5), is for the most part peculiar to the poets (§ 128. n. 4); though in some few adjectives it is the common usage in prose; e. g. ταχύ *swift*, μικρόν or μικρά *little.*

NOTE 3. In the manner mentioned in the preceding paragraph have arisen many particles, whose radical form is either obsolete, or is a noun, or occurs only in the poets. Datives of this kind are then usually written without ι subscript; e. g. εἰκῇ *in vain*, διχῇ *twofold;* comp. § 116. Here belong also the Genitives ἑξῆς *in order, successively*, ἀγχοῦ *near*, ὁμοῦ *at the same time* (epic adj. ὁμός); the neuter forms πλησίον *near* (poet. adj. πλησίος), σήμερον *to-day*, αὔριον *to-morrow;* and particularly many in α, as μάλα *much*, κάρτα *very*, δίχα *in two*, τάχα *swift, perhaps*, etc.

NOTE 4. When, besides the neuter forms εὐθύ and ἰθύ, we find also εὐθύς and ἰθύς as adverbs (§ 117. 1), it is only accidentally that this adverbial form coincides with the Nom. Masc. of the adjective; since here,

as well as in ἐγγύς, the ς belongs to the adverbial form, just as it does in ἀμφίς from ἀμφί, μέχρις for μέχρι, ἀτρέμας for ἀτρέμα.

NOTE 5. Some adverbs are real cases of nouns with a preceding preposition; e. g.

παραχρῆμα lit. "along with the thing itself," hence, *on the spot, immediately.*

καθά and καθάπερ, for καθ' ἅ, καθ' ἅπερ, *so as, like.*

διό, for διὶ ὅ, *on account of which, wherefore;* but διότι *because* comes from διὰ τοῦτο, ὅτι—.

προύργου, for πρὸ ἔργου, lit. "for the good of the thing" (§ 147 πρό), i. e. *suitably, appropriately.*

Here also belong some forms, of which the noun by itself is not in use; e. g. ἐξαίφνης *suddenly.* Some words which have thus become compounded, exhibit slight variations in orthography and accentuation; as ἐκποδών *out of the way, aside,* for ἐκ ποδῶν; ἐμποδών *in the way,* which is at the same time syntactically irregular for ἐν ποσίν; ἐπισχερώ *successively, by turns,* for -ῷ, from a Nom. σχερός.

5. In regard to *Comparison,* it is the almost exclusive usage that the *Neuter Sing.* of the *Comparative,* and the *Neuter Plur.* of the *Superlative* of adjectives, serve at the same time as forms of comparison for the corresponding adverbs; e. g. σοφώτερον ποιεῖς "thou actest *more wisely;*" αἴσχιστα διετέλεσεν "he spent his time *most infamously.*"— The degrees of the adverb are less frequently formed, by appending the termination ως to the degrees of the adjective. This last is done more especially, when the idea of *manner* is to be made conspicuous; e. g. καλλιόνως not simply *more elegantly,* but *in a more elegant manner;* hence μεγάλως *in great style,* can only take the comparative μειζόνως.

6. An older adverbial ending is ω instead of ως; hence οὕτως and οὕτω (§ 26. 4). This ending is found particularly in some adverbs derived from obsolete adjectives, as ἄφνω *suddenly,* ὀπίσω *behind;* and in some formed from prepositions, as ἔξω *without,* ἔσω or εἴσω *within,* ἄνω, κάτω, πρόσω and πόρρω.* These all form their degrees of comparison in the same manner, i. e. in ω, as ἀνωτέρω, ἀνωτάτω. With the same ending are formed degrees from some other particles; e. g. ἄπο *far from* (§ 117. n. 3) ἀπωτάτω *very far off;* ἔνδον *within,* ἐνδοτάτω; ἑκάς *far,* ἑκαστέρω; ἀγχοῦ *near,* ἀγχοτάτω; μακράν *far,* μακροτέρω.

7. All particles which take the degrees of comparison, without being derived from adjectives in actual use, observe the analogy of the adjective in forming their degrees; as ἐγγύς *near,* ἐγγυτέρω or ἐγγύτερον, etc.—or ἔγγιον, ἔγγιστα. Here too the same peculiarities and

* These two particles, with the Doric πόρσω which lies between them, are strictly synonymous; but in usage πρόσω signifies *forwards,* and πόρρω (πόρσω), *far.*

anomalies occur as in adjectives; see note 6. Compare especially the following with the forms in § 67. 3, and § 68.

ἄγχι near, ἄσσον ἄγχιστα
μάλα very, μᾶλλον μάλιστα,

and the adverbial forms which belong to the comparative *ἧσσων*, viz.

ἧσσον, ἧττον, less, ἥκιστα least,

for which see § 68. 2.

NOTE 6. As peculiarities of the forms of comparison, we may notice also the following:

πέρα (§ 117. 1)—*περαιτέρω* or *περαίτερον*
πλησίον — *πλησιαίτερον* and *-έστερον*
νύκτωρ — *νυκτιαίτερον*
προύργου — *προυργιαίτερον.*

Further, from *ἰθύ straight forwards*, the Homeric *ἰθύντατα* instead of *ἰθύτατα*; comp. the marg. note to *ἰδρύω* in the Catal. § 114.—That some such adverbs, in their forms of comparison, actually become *adjectives*, has already been remarked, § 69. 2, and marg. note.

NOTE 7. Some forms of verbs have, in common usage, become particles, and chiefly *Interjections*. We have already mentioned *εἶεν*, p. 233. marg. note; *ὤφελον*, in the Anom. *ὀφείλω*, and see § 150; *τῆ*, in Anom. *TA—*; *ἰδού lo!* in Anom. *ὁράω*. An old Imperat. of the same meaning is *ἠνίδε*, by apoc. *ἠνί* and *ἦν*. So *ἄγε, φέρε, ἴθι, ἄγρει*, all signify *well! come on!*—See also *ἀμέλει* § 150.—All such Imperatives retain commonly the form of the Sing. even when addressed to several persons; with the exception of *ἴτε* and *ἀγρεῖτε*.

NOTE 8. The adverb *δεῦρο hither*, stands also as Imperative for *come hither*. In this case it has a Plural when applied to several persons, *δεῦτε*, which is explained as an abbreviation from *δεῦρ' ἴτε*. This last phrase is sometimes found fully written, e. g. Aristoph. Eccles. 882.

§ 116. Correlative Particles.

(Compare the correlative Adjectives, § 79.)

1. Several of the relations of *place* are designated by annexing syllables or syllabic endings to words. So the following, viz. in answer to the question

Whence? — θεν e. g. *ἄλλοθεν from another place*
Whither? — σε — ἄλλοσε to another place
Where? — θι — ἄλλοθι in another place.

The vowel before these terminations has some variations, and can best be learned by observation; e. g. *Ἀθήνηθεν, οὐρανόθεν, ἀγρόθι in the field, ποτέρωθι on which of the two sides? ποτέρωσε to which of the two sides or places? ἑτέρωθι on the other side.* The accent is commonly retained on the syllable where the radical word has it; or as

near it as possible; except that words with *o* before the ending, are chiefly paroxytone, e. g. *πόντος, ποντόθεν.*

NOTE 1. But those from *οἶκος, πᾶς, ἄλλος, ἔνδον, ἐκτός,* follow the general rule; as *οἴκοθεν, πάντοσε, ἄλλοθι, ἔκτοθεν.*

2. In answer to the question *Whither?* the

Enclitic *δε*

is also appended; and always upon the form of the *Accusative* without change; e. g. *οὐρανόνδε to heaven, ἅλαδε* (from *ἅλς*) *to* or *into the sea, ἐρεβόσδε* from *τὸ ἔρεβος,* etc.

NOTE 2. In *οἴκαδε home* from *οἶκος,* and *φύγαδε to flight* from *φυγή,* the *α* comes from metaplastic forms (§ 56. 5) of the Accusative of Decl. III, like those in § 56. n. 8.—In

Ἀθήναζε, Θήβαζε

the *δ* (in *δε*) has passed over with the *σ* of the Acc. Plur. into *ζ* (by § 22. n. 2). Still some words have assumed the *ζ* without being in the Plural, as *θύραζε, Ὀλυμπίαζε.*

NOTE 3. Homer sometimes joins to the Accus. in this form an adjective; e. g. *Κόωνδ' εὐναιομένην* Il. ξ. 255; and he even repeats this local ending like an ordinary case-ending in *ὅνδε δόμονδε to his house,* from *ὅς δόμος.*—When however Homer in *ἄϊδόσδε* appends this *δε* to the Genitive, it arises from the fact that this Genitive commonly stands in an ellipsis; *εἰς ἄϊδος* sc. *δόμον.* (§ 132. n. 9.)

3. In answer to the question *Where?* the ending *σιν* or *σι* is appended to many names of cities, so that it becomes *ησι* after a consonant, and *ᾶσι* after a vowel; the accent of the radical word being retained; e. g.

Ἀθήνησι, Πλαταιᾶσιν, Ὀλυμπίᾶσι

from *Ἀθῆναι, Πλαταιαί, Ὀλυμπία.** Some other words receive *οι,* as

Ἰσθμοῖ, Πυθοῖ, Μεγαροῖ

from *Ἰσθμός, Πυθώ, τὰ Μέγαρα.* This ending always has the circumflex, except in *οἴκοι at home.*†

* The ending *ησι* very often has the *ι* subscript; and *Ἀθήνῃσι* is then explained as the Ion. Dative. But the ending *ᾶσι* shows that this orthography is false. Nevertheless, these endings probably come from the *Dative Plural*; and the form in this special usage having been somewhat changed in pronunciation, has in this manner (as has also the ending *αζε*) passed over to names in the Singular. See the reverse of this in the next marg. note.—*Ὀλυμπιάδι* with short *α* is from *ἡ Ὀλυμπιάς.*

† This form is the actual Dative of *Πυθώ,* and in the other instances it is the Dative of Dec. II, with the ending somewhat changed; which then was appended to Plural names (*Μέγαρα*), and to other words, as *ἐνταυθοῖ* from *ἐνταῦθα* (see Text 8). We must therefore not consider these forms as correlatives of the following interrogative *ποῖ whither;* although this very *ἐνταυθοῖ* sometimes actually stands in answer to the question *whither* (e. g. Aristoph. Lys. 568. Plut. 608); where

4. To the three preceding relations of place, the three following common interrogatives likewise have reference:

πόθεν; whence? ποῖ; whither? ποῦ; where?

of which however only the first coincides as to form with the endings exhibited in no. 1 above; though the poets have also *πόθι* and *πόσε*, see note 4. On the other hand these and some other interrogatives, of which the most common are

πότε and *πηνίκα*; *when?*
πῶς; how?
πῇ; in what direction? in what way?

stand with their immediate correlatives (indefinite, demonstrative, relative) in the same analogy as we have seen above in the correlative adjectives, § 79.

Interrog.	*Indefin.* all enclitic.	*Demonstr.*	*Relat.* simple.	compound.
πότε;	*ποτέ*	*τότε*	*ὅτε*	— *ὁπότε*
ποῦ;	*πού*	. . .	*οὗ*	— *ὅπου*
ποῖ;	*ποί*	. . .	*οἷ*	— *ὅποι*
πόθεν;	*ποθέν*	*τόθεν*	*ὅθεν*	— *ὁπόθεν*
πῶς;	*πώς*	*τως*	*ὡς*	— *ὅπως*
πῇ;	*πή*	*τῇ*	*ᾗ*	— *ὅπῃ**
πηνίκα;	. . .	*τηνίκα*	*ἡνίκα*	— *ὁπηνίκα*

The significations follow the analogy of § 79. Thus e. g. *ποτέ at some time, once; ποθέν from some place*, etc. — Further, as the postpositive article *ὅς*, besides the compound *ὅστις*, is also strengthened by *περ* (*ὅσπερ*, etc.) so the same thing occurs with several of the relatives which belong here; as *ὥσπερ, ᾗπερ, οὗπερ*.

Note 4. Of poetic forms we further adduce the following; viz. for *ποῦ* etc. the complete series:

πόθι; ποθί τόθι ὅθι and *ὁπόθι.*

So for *ποῖ* and *ὅποι*, — *πόσε, ὁπόσε;* which forms stand in analogy with their more definite correlatives (*ἄλλοθεν* etc.) in Text 1.

5. The *Demonstratives* in the above table are the original simple ones, like *ὁ, ἡ, τό* among the correlative adjectives (§ 79. 5). But of these, only *τότε then, at that time*, is in common use; the others occur only in certain phrases, or in the poets. Moreover instead of *τως* we sometimes find *ὡς* as a less frequent demonstrative; and as such it takes the acute accent, to distinguish it from the relative form *ὡς*.

6. There are some other demonstratives, which instead of having the initial *τ*, come from an entirely different root, and have a more definite sense. Such are

however it is to be observed, that in common discourse the correlatives of the different interrogatives were very easily exchanged; see the note to Soph. Philoct. 481. See further on *ἐνταυθοῖ* the *Ausf. Sprachl.* § 116. n. 28.

* For the *ι* subscript in this series, see n. 8.

ἐκεῖ (poet. *ἐκεῖθι*) *there*, *ἐκεῖθεν from thence*, *ἐκεῖσε thither*; answering consequently to the interrogatives *ποῦ*; *πόθεν*; and *ποῖ*; — Ionic and poetic forms are also *κεῖθι*, *κεῖθεν*, *κεῖσε*.

δεῦρο hither, answering consequently to *ποῖ*;

νῦν now, answering to *πότε*;

To these may be added

ἔνθα here, there, *ἔνθεν hence, thence*,

which have this peculiarity, that they are at the same time *relatives*, synonymous with *οὗ* and *ὅθεν*. They are usual in prose.

7. Of the demonstratives hitherto adduced, five exhibit the two-fold strengthened form described in § 79. 5. Hence arise the common demonstratives of prose in the following manner. For the accent see § 14. n. 3.

τηνίκα	*τηνικάδε*	*τηνικαῦτα*
ἔνθα	*ἐνθάδε**	*ἐνθαῦτα* Ion. — *ἐνταῦθα* Att.
ἔνθεν	*ἐνθένδε*	*ἐνθεῦτεν* Ion. — *ἐντεῦθεν* Att.
τῆ	*τῆδε*	*ταύτη*
ὥς	*ὧδε* †	*οὕτως* or *οὕτω*.

On the two last series see note 7.

8. Some of these demonstratives assume in addition the

Demonstrative ι. (§ 80.)

E. g. *οὕτωσί* — (from *οὕτωσίν* see § 80. n. 3.)
ἐντευθενί, *ἐνθαδί*, *ὧδί*
δευρί from *δεῦρο*
νυνί from *νῦν*.

Ἐνταῦθα forms in this manner not only *ἐνταυθί*, but also more commonly *ἐνταυθοῖ*; comp. p. 313. marg. note.

9. The *relatives* here, as in adjectives (§ 80), in order to strengthen the idea of generality, append the particles

οὖν and *δήποτε*.

E. g. *ὁπουοῦν wheresoever*, *ὁπωσοῦν* (and with *τὶ* inserted, *ὁπωστιοῦν*), — *ὁπουδήποτε*, etc.

* This demonstrative-ending *δε* is of course not to be confounded with that responding to the question *whither* (Text 2 above). The two however were sometimes confounded even by the ancients, and in this very word *ἐνθάδε*; see the note to Soph. Philoct. 481.

† For *τῆδε*, *ὧδε*, etc. see note 7. In the last column *ταύτη* and *οὕτως* are stronger forms for *τῆ* and *ὥς*, derived from *οὗτος*, just as *τῆ* and *ὥς* are formed from *ὁ*. The forms *τηνικαῦτα* and *ἐνθαῦτα* however are evidently formed from their roots *τηνίκα*, *ἔνθα*, after the analogy of *τά--ταῦτα*, *τόσα--τοσαῦτα*, etc. and then in the Attic and common *ἐνταῦθα* there is a transposition of the rough and smooth mutes. (§ 18. n. 1.) In the same manner *ἐντεῦθεν* is readily explained; for precisely as the ending *θα* becomes *θαῦτα*, so also *θεν* becomes *θεῦτεν*; and thence by the same transposition comes *ἐντεῦθεν*. Comp. § 79. n. 3.

NOTE 5. Just as the corresponding adjective forms (§ 79) give rise to still other correlatives, by appending their characteristic endings to words expressing general ideas (such as *ἀλλοῖος, παντοῖος* etc. § 79. n. 2), so likewise do the adverbs, e. g. *ἄλλοτε another time; ἄλλῃ* (corr. to interrog. *πῇ*) *in another way, manner; πάντως, πάντῃ* (to *πῶς, πῇ*) *in every way, wholly; αὐτοῦ, αὐτόθι* (to *ποῦ, πόθι*) *in the same place, there*, etc. — Very commonly however the adverbs derived in this manner from *ἄλλος, πολύς, πᾶς* and *ἕκαστος*, are lengthened by inserting the letters *αχ*; e. g.

ἀλλαχοῦ elsewhere, πανταχοῦ everywhere, πολλαχοῦ in many places, ἑκασταχόθεν from every quarter, ἀλλαχῇ, etc.

NOTE 6. In most of the above relations, there are also formed corresponding *negatives*, (e. g. from *πότε* and *πῶς*,) just as from *τίς*, mostly by composition:

οὔποτε, μήποτε, never; οὔπως, μήπως, by no means.

These latter forms in Homer drop their *ς* before a consonant, *οὔπω, μήπω*, Il. *γ*, 306. *ϱ*, 422. They must then not be confounded with the adverb of *time, πώ,—οὔπω, μήπω, not yet.* — Most commonly however the negatives are formed from the old adjective *οὐδαμός, μηδαμός, none:*

οὐδαμῶς by no means; οὐδαμῇ, οὐδαμοῦ, οὐδαμόθεν, etc.

NOTE 7. It is evident that the *simple* demonstrative and relative forms come from the prepositive and postpositive articles, of which they are in part actual cases, as *τῇ, ἥ, οὗ*, and so also *οἵ* for *ᾧ* (comp. p. 313. marg. notes); and that the others are adverbial derivatives from the same articles, formed in a particular manner. Indeed, just as *ὡς, ὥς*, and *τώς* are adverbs of quality from *ὅς, ὅ, τό*, so *ὅθεν, ὅτε*, are likewise formed from them with other endings.* In like manner the forms *ταύτῃ, τῇδε, οὕτως, ἄλλῃ, ἄλλως*, come immediately from other pronouns, and *οὕτω, ὧδε* (from *ὅδε*) have the adverbial form *-ω* instead of *ως* (§ 115. 6). From *ἐκεῖνος* also, in answer to the questions *πῇ* and *πῶς*, the forms *ἐκείνῃ* and *ἐκείνως* are used. The forms *ποῦ, πῇ, πῶς*, etc. and others of which no Nom. is extant, as *πάντῃ, πανταχοῦ*, etc. are formed after the analogy of the preceding.

NOTE 8. The *ι* subscript under *η* is improperly written (§ 115. n. 3) in those forms of which no actual Nominative, as root, is extant; consequently *πῇ, ὅπῃ, πάντῃ, ἀλλαχῇ*; on the other hand, *ἥ, τῇ, ταύτῃ, ἄλλῃ*. Many however, for the sake of uniformity, write the former in the same manner.

NOTE 9. The forms *τότε* and *ὅτε*, when they stand repeated with *μέν* and *δέ*, (sometimes also when they stand only once,) for *ποτὲ μέν — ποτὲ δέ, sometimes — sometimes* (§ 149 *μέν*), take also the accentuation of *ποτέ*; thus *τοτὲ μέν, — τοτὲ δέ, ὁτὲ*, etc.

NOTE 10. DIALECTS. *a.* Epic writers double the *π* for the sake of the metre, in *ὅππως, ὁππότε*, etc.

b The Ionics have *κ* instead of *π* in all the above forms; e. g. *κῶς, κοῦ, ὅκως, ὁκόθεν, οὔκω*, see § 16. n. 1. *c.*

c. The Dorics for *πότε, ὅτε*, etc. have *πόκα, ὅκα*, etc. ibid.

* With the ending *θεν* compare the Genitives of some pronouns, which end in the same manner, § 72. n. 6, 5.

d. Instead of the ending *θεν* the poets have the shorter form *θε*, e. g. *ἄλλοθε*, *ἔκτοσθε*.

e. For *ἦ* an epic form is *ἦχι* or *ἦχι*.

§ 117. Mutations of some other Particles.

A. *In the Letters.*

1. We have already treated of the euphonic changes in the forms *οὐ*, *οὐκ*, *οὐχ*, and *ἐξ*, *ἐκ*, in § 26; and have there stated that some particles assume for the sake of euphony, a moveable final *ν* or *ς*. We remark further here, that in some of these last, there occurs also by this means a difference of sense. So the following:

πέραν, trans, beyond, on the other side, chiefly of rivers and other waters. On the other hand *πέρα, ultra, over*, etc. where the object is conceived as a bound, limit. Both are used as prepositions and as adverbs. See Lexil. II. 69.

ἀντικρύ and *ἄντικρυς*, with different accentuation. Homer uses the first form in all the significations. But in regard to Attic usage the Grammarians give the rule, that *ἀντικρύ* is to be employed only in the literal local sense, *straight forward, over against*, and *ἄντικρυς* only in the metaphorical sense, *straightway, without hesitation, at once*. But there are many opposing examples of both kinds. See the *Ausf. Sprachl.*

εὐθύς and *εὐθύ* (§ 115. n. 4). In the relation of time only *εὐθύ*, *immediately*, is used; but in the relation of place, commonly *εὐθύ straight to, directly to*; e. g. *εὐθὺ Λυκείου, εὐθὺ Ἐφέσου, straight to the Lyceum, to Ephesus*; and less frequently before a vowel, *εὐθύς*, Eurip. Hippol. 1197. — The Ionic forms *ἰθύς, ἰθύ*, are used without any difference, and solely in the local sense.

2. The following differences of form are employed without any difference of sense; and are either in equally good use, or belong to the Attic poets, or as Ionisms are also in use among the Attics:

ἐάν, ἤν, ἄν, if, (see § 139. 8,)—of which *ἄν* is never found *long* in the tragic poets.

σήμερον, Att. *τήμερον, to-day*;—*χθές* and *ἐχθές yesterday*.

σύν, old *ξύν, with*;—*εἰς*, Ion. *ἐς, in*.

ἐν, Ion. *ἐνί, in*; see further no. 3. 2, below.

ἀεί, Ion. and poet. *αἰεί* and *αἰέν, ever*.

ἕνεκα or *ἕνεκεν* (and this even before consonants, e. g. Xen. Hiero. III. 4. V. 1.) Ion. *εἵνεκα, εἵνεκεν, on account of*.

ἔπειτα, Ion. *ἔπειτεν, afterwards*.

ὅτι because, in common language also *ὁτιή* (Aristoph.) comp. § 77. n. 2.

For *οὔ no, not*, and *ναί yes*, the Attics use for the sake of emphasis *οὐχί* (Ion. *οὐκί*), *ναίχι* § 11. n. 2.

NOTE 1. Other differences of *dialect* are the following:

For *πρός to*, old *προτί*, *Dor. ποτί*;—for *μετά with*, Æol. *πεδά*.

For *οὖν therefore*, Dor. and Ion. *ὦν*.

For *αὖθις again*, Ion. *αὖτις*.

For *κέ, κέν*, an enclitic particle used by the epic writers for *ἄν* (§ 139. 7), Dor. *κᾶ*.

For *γέ at least*, Dor. *γᾶ*.

For *εἰ if*, Dor. *αἰ*, which form is used also by the epic writers, but only in *αἴ κε, αἰ γάρ*, and *αἴθε*.

Other epic forms are *ἠέ* for *ἤ or, as*;—*ἐπειή* for *ἐπειδή since, because*;—*εἰν, εἰνί*, for *ἐν* or *ἐνί*.

Some prepositions, especially *παρά* and *ὑπό*, take in the earlier poetry, instead of *α* and *ο*, the ending *αι*, as *παραί, ὑπαί*.

Some other differences of dialect see in § 116. n. 10.

NOTE 2. The conjunction *ἄρα*, and the prepositions *παρά* and *ἀνά*, often drop the final vowel among the Dorics and in the epic language, even before consonants, as *ἄρ, πάρ, ἄν* (or *ἀν*); e. g.

οὔτ᾽ ἄρ φρένας, πὰρ θεῷ, ἄν δέ.

When in this case *ἄν* comes to stand before a lingual, it is an old usage, instead of *ἄν πέλαγος, ἄν μέγα*, and the like, to write

ἀμπέλαγος, ἀμμέγα.

See § 25. n. 4.—The same apocope occurs also in the prep. *κατά*; but since *τ* cannot stand at the end of a word (§ 4. 4), this preposition connects itself in like manner with the following word. In such case the *τ* is always assimilated to the following consonant, which consequently is written double, or, where it is a rough mute, receives the kindred smooth mute before it; thus

καττόν· καδδέ, καμμέν, καγγόνυ· καπφάλαρα,*

for *κατὰ τόν, κατὰ δέ, κατὰ μέν, κατὰ γόνυ, κατὰ φάλαρα*, etc. The Doric *ποτί* (for *πρός*) does the same, but only before another *τ*, e. g. *ποττόν* for *ποτὶ τόν*.†—We add further that all these changes and modes of orthography occur also in compound words; and we therefore find:

παρθέμενοι, παρστᾶσα

ἀνστάντες, ἀννέμη· ἀλλέξαι, ἀγξηραίνω

καττανύσαι, κατθανεῖν· καββάς, κακκείοντες, κάλλιπον, καμμύω, καννεύσας, κάππεσε, καῤῥέζω· κακχεῦαι. So to avoid the concurrence of three consonants, we find *κάκτανε, κάσχεθε*, for *κάκκτανε, κάσσχεθε*.

In like manner the prepositions *ἀπό* and *ὑπό* are also apocopated in composition, though seldom, and only before kindred consonants, as *ἀππέμπειν, ὑββάλειν*.

B. *Changes in the Accent.*

3. Several dissyllabic prepositions, which have the accent on the last syllable, as *παρά, ἀπό, περί*, etc. draw back the tone in the following cases:

* In this single instance *γγ* is of course pronounced like *gg*, and not like *ng*.

† Recent editors mostly prefer to write *ἂμ πέλαγος, κὰδ δέ, κὰμ μέν, κὰγ γόνυ, πὶτ τόν*, etc. by which means they separate in writing, that which is united in pronunciation. If we would be consistent, we must write *ἂν πέλαγος*, just as we divide the *ΕΜΠΤΡΙ* of the ancients into *ἐν πυρί*. But then follows of course *κὰτ δέ*, which is absurd. It is better therefore to write *καδδέ, καττόν*, etc. like *θοἰμάτιον, οὐπί, ἐγᾦδα*, etc.

1) When they stand in the figure *Anastrophe*,* i. e. after the noun which they govern; e. g.

τούτου πέρι for περὶ τούτου
θεῶν ἄπο for ἀπὸ θεῶν.

But from this rule are excepted ἀμφί, ἀντί, διά, and ἀνά.

2) When they are used alone, instead of forming compounds with the verb εἶναι; or more accurately, when the verb is omitted, and they stand alone as adverbs; in which case the common language also adopts the Ion. ἐνί for ἐν; e. g.

ἐγὼ πάρα, for πάρειμι
ἔπι, ἔνι, ὕπο, for ἔπεστιν, etc.

to which we must also reckon ἄνα for ἀνάστηθι, *up!*

NOTE 3. More exact critics accent the prepositions in the above manner, when in poetry they stand *after their verb*, e. g. λούσῃ ἄπο, for ἀπολούσῃ; and when also in poetry they stand as *adverbs*, e. g. πέρι *very, before others.* They write also ἄπο, when this preposition means not merely *from*, but *apart, remote from*, comp. § 115. 6. But in all this, and in the exceptions from the preceding rules, there is no uniformity in our editions.—Another rule is, that when in the first of the above cases, (the anastrophe,) the preposition is *elided*, it takes *no* accent, as θεῶν ἀπ'—, not θεῶν ἄπ'—; but not so in the second case, e. g. οὐ γὰρ ἔπ' ἀνήρ (for ἔπεστιν).—The same transposition of monosyllabic prepositions is mentioned § 147. n. 13. For ἐξ and ἔξ, ὡς and ὥς, and the like, see § 13. 4.

NOTE 4. The interjection ὦ has also a twofold accent, viz. the circumflex in the sense of calling etc. i. e. before the Vocative; but the acute or grave, when employed as an exclamation, i. e. before the other cases; e. g. Soph. Ajax. 372 ὦ δύσμορος, ὃς μεθῆκα, *O unhappy man that I am!* ὦ τῆς ἀναιδείας *O the impudence!* ὤ μοι *wo is me!* and so also in the exclamation ὦ πόποι. But there is as little uniformity in respect to this word, as in the former examples (note 3); see the *Ausf. Sprachl.*

FORMATION OF WORDS.

§ 118. DERIVATION.

1. The *formation* of words, in the fullest sense of this expression, lies beyond the limits of ordinary grammar. Since the analogies in the older or primitive portion of the language, are so often changed or obscured by time, and by the mixing together of roots, it is on the one hand impossible definitely to mark these analogies, especially in the great diversity of opinions which usually prevails: while on the other hand, a full understanding of them presupposes an extensive and pro-

* This term was ambiguous even among the ancients, since they employed it also to designate the *drawing back of the tone* in both the cases here mentioned. See the *Ausf. Sprachl.*

found course of study, which, under the general name of *philology*, is, for practical reasons, separated from ordinary grammar. This latter therefore assumes the knowledge of a certain mass of words as already acquired from the lexicon; and leaves it to the learner's own observation to seize and comprehend, so far as he can, their more obvious affinities, and the analogies by which they are connected.

2. Certain kinds and forms of derivation however,—which may for this reason be regarded as more recent,—have been preserved so complete, and lie within such definite limits, that they can with certainty be reduced to a systematic arrangement. Such a method of bringing them together under a general view, facilitates and promotes so much the knowledge of a language, that the grammar can well afford a place for such an exhibition; so much the more so, because the analogies of this kind of etymology are founded for the most part on the analogies of flexion. Indeed, this mode of formation can itself be considered as a more extended species of flexion.*

3. Under this general division, however, we can here include only *Verbs*, *Substantives*, *Adjectives*, and *Adverbs*; since the other parts of speech either belong to the *primitive* formation above referred to, or have been already treated of under other heads. The general subject of the *derivation* of words, we may divide into two principal parts: (1) *Derivation by Endings.* (2) *Derivation by Composition.*

§ 119. *Derivation by Endings.*

1. In appending derivative or formative endings, there existed two principles, viz. the tendency to express like significations by the same endings; and the tendency to adapt the endings as much as possible to the form of the primitive word. But from the collision of these two principles there arose a twofold confusion in the analogy: (1) The same species of signification is often presented by different forms; (2) Endings, which originally were appended only to certain forms of the primitive word, (e. g. verbs in ἀω from α, in όω from ος, ον,) when some definite signification had become perceptible in a number of words of like termination, were attached also to other radical words, whose form was not adapted to receive them; e. g. verbs in ἀω from ος, etc.

I. *Verbs.*

2. Of verbs, we are to consider here chiefly those which are derived from nouns, either substantives or adjectives. This derivation is commonly made by means of the following endings:

* We can here give only a somewhat general sketch; to fill out which in many respects must be the work of personal observation. We purposely omit several evident, yet minor analogies, in order not to embarrass the more simple view.

άω, έω, όω, εύω, άζω, ίζω, αίνω, ύνω.

These endings take the place of the *Nominative-ending*, when the primitive word belongs to the first or second declension; and also in words of the third declension, if the Nom. ends in a vowel, or in ς preceded by a vowel; e. g. *τιμή τιμάω, πτερόν πτερόω, θαῦμα θαυμάζω, ἀληθής ἀληθεύω.* In other words of Dec. III, these endings take the place of ος in the Genitive; e. g. *κόλαξ κολακεύω, πῦρ (πῠρός) πῠρόω.*

NOTE 1. Nominatives of the third declension in *α, ας, ις*, which assume a consonant in the Genitive, can pass over only into kindred verbal endings, as *α* and *ας* into *άζω, αίνω*,—*ις* into *ίζω*; e. g. *θαῦμα θαυμάζω* and *θαυμαίνω, ἐλπίς ἐλπίζω.* Every ending not thus kindred is appended to the consonant of the Genitive; e. g. *φύγας φυγαδεύω, χρῆμα χρηματίζω.*

3. As to the signification of these endings, we can here take into view only general usage, and specify the fundamental idea of the greater number of verbs under each termination.

a.—*έω* and *εύω*. These verbs are formed from nouns of almost all endings, and mostly express the *state* or *action* of that which their primitive word signifies; e. g. *κοίρανος ruler, κοιρανέω rule; κοινωνός partaker, κοινωνέω partake; δοῦλος servant, δουλεύω serve; κόλαξ flatterer, κολακεύω flatter; ἀληθής true, ἀληθεύω speak the truth; βασιλεύς βασιλεύω*, etc. All are most commonly employed as *intransitives;* sometimes however as *transitives*, e. g. *φίλος friend, φιλέω love.*

In general these two endings are the most common ones in derivative verbs, and serve therefore to express a multitude of relations, which are likewise partially included under the following endings; thus especially the *practice* of that which the radical word signifies, e. g. *πολεμεῖν, ἀθλεῖν; πομπεύειν, χορεύειν, φονεύειν, βουλεύειν*; or whatever else is in each case the most natural relation, e. g. *αὐλός flute, αὐλεῖν play the flute; ἀγορά assembly, ἀγορεύειν address an assembly; ἱππεύειν ride on horseback*, etc.—The ending *έω* more especially, as the simplest of all, is used for most of those derivatives which are first formed by composition, as *εὐτυχέω, ἐπιχειρέω, οἰκοδομέω, ἐργολαβέω, μνησικακέω*, etc.—But in all instances these endings are most commonly *intransitive.*

b.—*άω*. These verbs arise most naturally from words of Dec. I, in *α* and *η*, but also from others. They express chiefly the *possession* of some thing or quality in a special degree, and also the *performance* of an action; e. g. *κόμη hair, κομᾶν to have long hair; χολή bile, χολᾶν to have much bile, be angry; λίπος fat, λιπᾶν to have much fat, be fat; βοή cry, γόος lamentation,—βοᾶν, γοᾶν; τόλμα boldness, τολμᾶν dare.* Hence, as *transitives*, they denote the performance of an action towards others; e. g. *τιμή honour, τιμᾶν τινα to honour any one.** See also the verbs of *disease* in no. 5, 1 below.

* Here and in other similar cases it may appear strange, that the abstract noun should be the primitive word, from which the verb is derived. But this case is not rare; if, as is very common in all languages, the substantive is first derived from an older and simpler verb, and then again forms from itself a verb,

c.—*όω*. These come mostly from words of Dec. II, and express: (1) The *making* or *transforming into* that which the radical word signifies; *δουλόω make a slave, δηλόω make known* from *δῆλος known*. (2) The *working with* or *applying* the thing signified by the root; *χρυσόω gild, μιλτόω paint with vermilion* (*μιλτός*), *πυρόω place in the fire, τορνόω form with the τόρνος, turn, ζημιόω punish* (*ζημία*). (3) The *furnishing with* or *imposing* the thing signified by the root; *στεφανόω crown, πτερόω give wings to* (*πτερόν*), *σταυρόω crucify*, etc.

d.—*άζω* and *ίζω*. The first ending comes most naturally from words in *α, ης, ας*, etc. sometimes also, for the sake of euphony, from other endings. Both comprehend so many relations, that they cannot well be brought under definite classes; e. g. *δικάζω, χειμάζω, προοιμιάζω, ὁρίζω, μελίζω, θερίζω, λακτίζω*, etc. Still it deserves to be noted, that when they are formed from the proper names of nations or persons, they mark the adoption of the manners, party, or language of the same; e. g. *μηδίζειν to become a Mede in sentiment, ἑλληνίζειν to speak Greek, δωριάζειν to speak Doric, φιλιππίζειν to be of Philip's party*. See also below in no. 5, 2.

e.—*αίνω* and *ύνω*. The latter ending comes always from adjectives, and expresses the *making* or *causing to be* such as the adjective signifies; e. g. *ἡδύνειν to make sweet, σεμνύνειν to make venerable, dignify*. It must here be observed, that those adjectives, whose degrees of comparison in *ίων, ιστος*, presuppose an obsolete positive in *υς*, form the verbs in *ύνω* from this last; e. g. *αἰσχρός* (*αἰσχίων* from *ΑΙΣΧΤΣ*)—*αἰσχύνω*. So *μακρός, καλός*—*μηκύνω, καλλύνω*, etc.—The same signification is often found in verbs in *αίνω*, as *λευκαίνειν to make white, κοιλαίνειν to hollow out*, etc. Still several of these have a *neuter* signification, as *χαλεπαίνειν, δυσχεραίνειν, become angry*, etc. They come sometimes also from substantives, especially those in *μα* (*σῆμα σημαίνω, δεῖμα δειμαίνω*), and express various relations.

4. A special mode of deriving verbs from nouns, is simply to change the ending of the noun into *ω*; and then the preceding syllable, according to its consonants, receives one of those additions which we have noted in § 92, as giving a *strengthened* form to the Present.

Thus are formed from *ποικίλος ποικίλλω, ἄγγελος ἀγγέλλω, καθαρός καθαίρω, μαλακός μαλάσσω, φάρμακον φαρμάσσω, μείλιχος μειλίσσω, πυρετός πυρέσσω, χαλεπός χαλέπτω*, etc. The relation of the sense to that of the root, is in every instance the most natural and obvious one.

5. There remain still the following more limited classes of derived forms of verbs:

1) *Desideratives*, which mark a *desire*, and are commonly formed by

which supplants the first. This is manifestly the case in *τίω, τιμή, τιμάω*; and it may therefore well be assumed in others, as *βοή, νίκη*, etc. At all events analogy demands, that when no other reason exists, the fuller and more sonorous ending should be derived from the simpler; although it can well be, that sometimes such a word as *βοάω* may have existed earlier, and the simpler *βοή* have been later formed after the analogy of some other words; in which however the converse of this is exhibited.

changing the Future in -σω of the verb expressive of the thing desired, into a Present in -σείω; e. g. γελασείω *I should like to laugh*, πολεμησείω *I long for war*, etc.

Another class of *desideratives*, is formed in άω or ιάω, derived properly from substantives, e. g. θανατᾶν *to long for death*, στρατηγιᾶν *desire to be leader*; then also from verbs, by first forming these into substantives, e. g. ὠνεῖσθαι (ὠνητής)—ὠνητιᾶν *to wish to purchase*; κλαίω (κλαῦσις)—κλαυσιᾶν *to long to weep*.

This form passed over very naturally into a sort of *imitative* verbs, e. g. τυραννιᾶν *to play the tyrant*. But it is incorrect to reduce under this head the verbs of *disease*, as ὀφθαλμιᾶν, ὑδεριᾶν, ψωρᾶν, etc. which are better referred to no. 3. *b*, above.

2) *Frequentatives* in -ζω, e. g. ῥιπτάζειν (from ῥίπτειν) *to cast hither and thither*, Mid. *to cast one's self hither and thither, be unquiet*; στενάζειν (from στένειν) *sigh deep and often*; αἰτεῖν *ask*, αἰτίζειν *beg*; ἕρπειν *creep*, ἑρπύζειν *creep slowly*.

3) *Inchoatives* in -σκω, see § 112. 10 and n. 6.

II. *Substantives.*

6. We here begin with substantives derived immediately

A. From *Verbs.*

In respect to these it must be premised in general:

1) That the endings everywhere follow the corresponding forms of flexion in verbs, viz. so that those endings beginning with σ are appended after the analogy of the Fut. 1; those with μ and τ, after that of the Perf. Passive; and those with a vowel, after that of the Perf. 2. This coincidence however is not a necessary one, except in those cases where it rests on the fundamental rules of the language; e. g. that between substantives in σις and the Fut. in σω, as in ἐξετάζω -άσω -άσις, τρίβω τρίψω τρῖψις; between those in μός, μα, μη, and the 1 pers. Perf. Pass. as in πλέκω πέπλεγμαι πλέγμα, etc. In all other cases, where the rules are less definitely fixed, the respective terminations of the verb and of the verbal nouns present indeed a very frequent coincidence, but not a necessary one; and many important differences occur, which will be pointed out in the following pages.

2) That the endings beginning with a vowel (as η, ος, ευς) are also formed from contracted verbs in έω and άω in such a manner, that ε and α fall away;* except however in the shorter verbs,

* It follows of course from the marg. note to no. 3. *b*, above, that there must be some special reason, for regarding the fuller and more sonorous verb as earlier than the substantive. It is moreover easy to see, that where the fuller form of the verb is only a prolongation of an earlier one, it is indifferent, whether we say e. g. from *ΚΤΥΠΩ* comes κτύπος and thence again κτυπέω, or whether for the sake of brevity we prefer in such cases to treat the usual form of the verb as the radical word.

which cannot *drop* their vowel, as belonging to the root, but only change it, as *ῥέω, ῥοή*.

NOTE 2. Before *τ* and *μ* the letter *σ* is inserted, as in the Perf. and Aor. 1 Passive; and this in all nouns derived from verbs whose characteristic is a lingual, a few poetic forms excepted (§ 102. n. 1, *θαυματός*). Those from verbs pure, on the contrary, sometimes take the *σ* and sometimes not, without reference to the flexion of the verb.—Where the *σ* is not inserted, we can in general in all the endings safely follow the analogy of the Future; thus e. g. *θεατής, θέαμα, θῦμα*, have the vowel (*α, υ*) long, like *θεάσομαι, θύσω*; but with this limitation, that those endings which begin with *σ* and *τ* sometimes shorten the long vowel, especially when the verb itself shortens it in the Aor. 1 Pass. See § 95. n. 4 and marg. note; and here below, notes 5, 7.—The endings beginning with *μ*, on the contrary, conform in this respect almost without exception to the analogy of the Fut. 1, neglecting even that of the Perf. Passive; see no. 7. *a*.

7. In order to express the *action* or *effect* of the verb, the following endings are principally employed:

μος, μη, μα, σις, σια, η or *α, ος* Masc. *ος* Neut.

a.—*μός, μη* or *μή, μα* (G. *τός*). These endings can indeed be compared with the Perf. Passive; but nouns in *μός*, when a vowel precedes in the primitive form, commonly assume *σ*; while on the other hand those in both the other endings do not commonly take *σ*, not always indeed even when the Perf. Pass. has it. Those which do not take the *σ*, retain the long vowel of the Future, even when the Perf. Pass. shortens it; but nevertheless in such a way that some fluctuate between *η* and *ε*; e. g. *τίθημι* (*τέθειμαι*)—*θ ε σ μ ός, θ έ μ α* or *θ ῆ μ α*; *δέω* (*δέδεμαι*)—*δ ε σ μ ός, δ ε σ μ ή, δ έ μ α, δ ι ά δ η μ α; γιγνώσκω* (*ἔγνωσμαι*)—*γ ν ώ μ η; λύω* (*λέλῦμαι*)—*λ ῦ μ α*.—In respect to signification, those in *μός* commonly denote the proper *abstract*; e. g. *πάλλω παλμός a swinging, ὀδύρομαι ὀδυρμός a lamenting, οἰκτείρω οἰκτιρμός compassion, λύζω* (*λύξω*) *λυγμός a sobbing, hiccough, σείω σεισμός a shaking*.—The ending *μα* on the other hand denotes rather, as *concrete*, the *effect* of the verb, and even the object; so that it mostly coincides with the *Neuter Part. Perf. Pass.* e. g. *πρᾶγμα that which is done, deed; μίμημα the imitation*, i. e. *the copy; σπείρω σπέρμα that which is sown, seed*, etc.—The ending *μη* fluctuates between the two; e. g. *μνήμη a calling to mind, recollection; ἐπιστήμη a knowing, knowledge; τιμή honour* shewn. On the other hand *στιγμή point, γραμμή line*, which differ only in secondary meanings from *στίγμα puncture, thrust, γράμμα a letter, writing*.

NOTE 3. Some nouns in *μός* from the more ancient language, have before *μ* simply the vowel, without *σ*; e. g. *δειμός fear, κρυμός a being cold, frost*;—or they have instead of *σ* a *θ*; e. g. *ὀρχηθμός dance* from *ὀρχέομαι, μύκηθμός, κλαυθμός, μηνιθμός*, etc. *βαθμός* (strictly *a treading* from *βαίνω*, hence) *a step* i. e. of a stair case, etc.—So even after *ρ*, as *σκαρθμός* from *σκαίρω*.*

* Compare further, from *ΙΩ, εἶμι—ἶθμα act of going, step*, and *ἰσθμός* strictly *passage, way*, hence *isthmus* in the geographical sense; from *ἄω breathe out, ἄσθμα asthma*.

NOTE 4. The above differences of signification it is necessary to mark as a basis; but at the same time it must not be forgotten, that both in the poets and in the common language, the significations especially of the abstract and concrete, often flowed into one another. So e. g. *λαχμός* (comp. § 23 note) and *χρησμός*, mean not *the act of casting lots* and *of prophesying*, but *the lot, the oracle.* On the other hand *φρόνημα the understanding*, etc.

b.—*σις, σία*, mark the proper *abstract* of the verb, from which signification they deviate very little; e. g. *μίμησις imitation, πρᾶξις action, σκῆψις*, etc. *δοκιμασία trial, θυσία sacrifice, ἐξοπλισία*, etc. In certain compounds the ending *σία* expresses the action more as a permanent quality, e. g. *ὀξυβλεψία, καχεξία.* These forms however imperceptibly pass over into the similar ones derived from nouns; comp. below in no. 10. *a.*

NOTE 5. Some of the forms which belong here deviate in quantity from the analogy of the Future of their verbs; viz. *αἵρεσις, γένεσις, θέσις, τίσις, λύσις, φύσις, δύσις, θυσία*; see note 2. For the short vowel in *τίσις* and *φθίσις*, compare *τίω* and *φθίω* in the Catalogue, § 114.

The following can be less definitely characterized in respect to signification; though the idea of the *abstract* predominates.

c.— *η* and *α*, mostly *oxytones*, e. g. *εὐχή prayer*, from *εὔχομαι*; *σφαγή slaughtering*, from *σφάττω*; *διδαχή teaching*, from *διδάσκω, -άξω*; *χαρά rejoicing*, from *χαίρω*; — and with the vowel *ο* for *ε*, (like the Perf. 2, § 97. 4. *c*,) *τομή* from *τέμνω, φθορά* from *φθείρω, ἀοιδή* from *ἀείδω*, etc. — Some assume a reduplication, which corresponds to the Attic reduplication of the Perfect, and always has an *ω* in the second syllable; e. g. *ἀγωγή* from *ἄγω, ἐδωδή* from *ἔδω* (*ἔδηδα*), *ὀκωχή* from *ἔχω*. Comp. the second marg. note to *ἔχω* in the Catalogue, p. 283.

Paroxytones are e. g. *βλάβη injury*, from *βλάπτω, βλάβω*; *μάχη battle*, from *μάχομαι*; *νίκη victory*, from *νικάω*.—Here too are to be referred those in

—*εία*, which are formed solely from verbs in *εύω* by changing *ευ* into *ει*; e. g. *παιδεία* from *παιδεύω*. These have always the final *α* long, and therefore the acute accent on *ει*.

NOTE 6. In regard to the tone of all nouns in *εια*, the following are the general rules; compare also § 34. n. II. 3.

Properispomena are the feminines of oxytone adjectives in *ύς*, e. g. *ἡδύς, ἡδεῖα.*

Proparoxytone are: (1) The *abstract* nouns in *ης* and *ος*, e. g. *ἀλήθεια* (see no. 10. *a*), *βοήθεια* from *βοηθός*. (2) The feminines from masculines in *ευς*, e. g. *ἱέρεια priestess*, see 12. 3. *d*, below.

Paroxytone are the *abstracts* from verbs in *εύω*, just adduced.

d.—*ος Masc.* The far greater part of these have *ο* in the principal syllable, either by nature or as cognate for *ε*; e. g. *κρότος clapping of hands* from *κροτέω*; *φθόνος envy*, from *φθονέω*; *λόγος discourse*, from *λέγω*; *ῥόος* (*ῥοῦς*) from *ῥέω*.— But also *ἔλεγχος confutation*, from *ἐλέγχω*; *τύπος* from *τύπτω*; *πάλος* from *πάλλω*, etc.

To these may be added substantives in *τος*, which are commonly

oxytone, e. g. *ἀμητός mowing*, *κωκυτός howling*; sometimes with slight changes, as *ὑετός rain*, from *ὕω*; *παγετός frost*, from *πήγνυμι*. Some have the tone drawn back; e. g. *βίοτος life*; *πότος drinking*, from *πίνω πέπομαι*.

e.—*ος Neut.* E. g. *τὸ κῆδος care*, from *κήδω*; *λάχος lot*, from *λαγχάνω*; *πρᾶγος* i. q. *πρᾶγμα* etc. These verbals never have o in the principal syllable; hence *τὸ γένος race, genus*; but *ὁ γόνος procreation.*

8. The subject of the verb, as a *person* or *man*, is marked by the following endings:

a.—*της* (G. *ου*), *τηρ*, *τωρ*. The most common of these is the ending *της*, in Dec. I; and the words are partly oxytone, partly paroxytone. E. g. *ἀθλητής wrestler*, from *ἀθλέω*; *μαθητής scholar*, from *μαθεῖν*; *θεατής spectator*, from *θεάομαι*; *δικαστής* from *δικάζω*; *κριτής* from *κρίνω* etc. On the contrary, *κυβερνήτης steersman*, from *κυβερνάω*; *πλάστης* (from *πλάττω*, *πέπλασμαι*), *δυνάστης*, *ψάλτης*, etc.

—*τηρ* and *τωρ* are less frequent forms, which in the dialects and in the poets are often in use along with *της*; and in many words are usual in the common language; e. g. *σωτήρ saviour*, *ῥήτωρ orator*, (from *σαόω* and *ἘΡΕΩ*,) *ἑστιάτωρ host*, etc.

NOTE 7. Some of these shorten the vowel before the ending (see note 2); e. g. *ἐπενδύτης*, *θύτήρ*, *θέτης*, *αἰρέτης*; and especially those from *ἡγέομαι* compounded with a substantive, as *ὁδηγέτης*, *Μουσηγέτης* or *Μουσαγέτης*.

b.—*εύς*. E. g. *γραφεύς writer*, *φθορεύς corrupter.*

NOTE 8. The endings in *a* and *b*, have in part passed over to *things*, which can be conceived of as the *subject* of an action; e. g. *ἀήτης wind*, *ἐπενδύτης outer garment*, *πρηστήρ storm*, *ζωστήρ girdle*, *ἐμβολεύς piston, stamp*, etc. — The poetic use of such masculine forms in connexion with feminines, is a license of Syntax; see § 123. n. 1.

c.—*ος*, mostly in composition; e. g. *ζωγράφος painter*, *πατροκτόνος patricide*, etc. But (*ὁ*, *ἡ*) *τροφός one who educates*, *ἀοιδός singer*, etc. and some old words, as *ἀρχός leader* (Hom.)

d.—*ης* and *ας* G. *ου*. Only in some compounds, as *μυροπώλης*, *τριηράρχης* (and *-ος*), *ὀρνιθοθήρας*.

9. The names of the *instrument* and other objects connected with an action, are formed from the foregoing names of subjects; or at least presuppose such in their formation. So especially:

—*τήριον*, *τρον*, and *τρα*, from the subject-ending *τηρ*; e. g. *λουτήριον bathing-tub*, *λουτρόν bath*, *λοῦτρον water for bathing*, *ἀκροατήριον lecture-room*, *ξύστρα curry-comb*, *ὀρχήστρα place for dancing.*

—*εῖον*, from the ending *εύς*; e. g. *κουρεῖον barber's shop*, from *κουρεύς barber*, and this from *κείρειν to shear*; *τροφεῖον wages of one who educates*, from *τροφεύς*.

10. Another principal class of substantives is made up of those derived

B. From *Adjectives* and words expressing *Attributes*.*

These for the most part serve only to express the *abstract* of the adjective, or attributive word. Here belong the following endings:

a.—*ια*, always with long *α* (Ion. *η*); e. g. *σοφός wise*, *σοφία wisdom*; so *κακία*, *δειλία*, etc. So *βλακία* from *βλάξ*, *εὐδαιμονία* from *εὐδαίμων*, *ονος*; *ἀνδρία*† from *ἀνήρ ἀνδρός*; *πενία* from *πένης*, *ητος*; *ἀμαθία* from *ἀμαθής*, *έος*. But those in *ης* more commonly form their substantive in *εια*; see the next paragraph but one.

Compound adjectives in *τος* often change in this formation the *τ* into *σ*; e. g. *ἀθανατος ἀθανασία*, *δύσπεπτος δυσπεψία*.

From the ending *ια* have risen by contraction those in

εια and *οια*

where the *α* becomes short, and the accent falls upon the antepenult. The former (*εια*) comes from adjectives in *ης*, G. *εος*; e. g. *ἀλήθεια* from *ἀληθής*; the latter (*οια*) from adjectives in *ους*, e. g. *ἄνοια* from *ἄνους*.

NOTE 9. From some adjectives are formed abstract nouns in *η* or *α* simply, but always as paroxytones; e. g. from *κακός* (Fem. *κακή*) *ἡ κάκη* for *κακία*; from *ἐχθρός* (Fem. *ἐχθρά*) *ἡ ἔχθρα enmity*. Hence from adjectives in *ιος*, e. g. *ὅσιος*, *ἄξιος*, *αἴτιος*, come the Subst. *ἡ ὁσία right, duty*, *ἀξία dignity*, *αἰτία fault, guilt*; all which forms, by accident, are not distinguished from the feminine adjective.

b.—*της* G. *τητος Fem.* E. g. *ἰσότης equality*, from *ἴσος*, *παχύτης* from *παχύς*. All are paroxytones, with a few exceptions, as *ταχυτής*, *δηϊοτής*, G. *ῆτος*.

c. — *σύνη*. E. g. *δικαιοσύνη*, *δουλοσύνη*, most frequently from adjectives in *ων* G. *ονος*, e. g. *σωφροσύνη* from *σώφρων* G. *ονος*. Those which have a short vowel in the syllable before the antepenult, take in the antepenult *ω*, like comparatives in *τερος*; but except *ἱερωσύνη priesthood* in Demosthenes, there are very few words of this class, and these in the later Greek. See Fischer ad Weller. II. p. 40.

d. — *ος Neut.* especially from adjectives in *υς*, e. g. *βάθος depth*, from *βαθύς*, *τάχος* from *ταχύς*. Hence too from such, whose degrees of comparison seem to presuppose an old positive in *υς*, e. g. *τὸ κάλλος*, *τὸ αἶσχος*, *τὸ μῆκος*, from *καλός* (*καλλίων*), *αἰσχρός* (*αἴσχιστος*), *μακρός* (*μήκιστος*). Comp. no. 3. *e*, above.

11. Of the substantives which come

C. From other *Substantives*,

are first to be remarked some endings, which are formed simply after the analogy of verbals. Thus:

1) Masculines in *της* (of which all in *ἱτης* have long *ι*) often denote simply a person in some relation to the object designated by the radical word; e. g. *πολίτης citizen*, from *πόλις city*; *ὁπλίτης an armed man*, from *ὅπλον*; *ἱππότης rider*, from *ἵππος*; *γενειήτης a bearded*

* E. g. such substantives as *man*, *servant*, *priest*, etc.

† The form *ἀνδρεία* is a false orthography, as the above analogy shews; although this form frequently occurs in our editions.

man, from *γένειον*; *φυλέτης member of a class or tribe*, from *φυλή*. All these pass over occasionally into the adjective signification, § 63. n. 7.

2) In the same manner those in *εύς*; e. g. *ἱερεύς priest*, from *ἱερόν* (or from *τὰ ἱερά sacrifice*); *γριπεύς* and *ἁλιεύς, fisher*, from *γρῖπος net* and *ἅλς sea*; *γραμματεύς*, etc.

12. All other substantives of this kind may be brought under the following subdivisions:

1) Those which denote a place consecrated to a divinity, in *ιον*, *αιον*, *ειον*, e. g. *Διονύσιον*, *Ἀφροδίσιον*, *Ἥραιον*, *Μουσεῖον*, *Ἡράκλειον*.

2) Those which denote a place where there is a plurality of certain objects, in *ών* G. *ῶνος* Masc. and *ωνιά* Fem. E. g. *ἀμπελών vineyard*, *ῥοδωνιά rose-garden*, *ἀνδρών men's apartment*, *μελετών hall for exercise*.

3) Female appellatives:

a.—*τειρα*, *τρια*, and *τρίς* G. *τρίδος*; strictly from masculines in *τηρ* and *τωρ*, but also from those in *της*. E. g. *σώτειρα female deliverer*, *ὀρχήστρια female dancer*, *αὐλητρίς female player on the flute*, from *ὀρχηστής*, *αὐλητής*.

b.—*ις* G. *ιδος* is the most common ending, and comes in the place of the Masc. *ης* and *ας* of Dec. I. E. g. *δεσπότης master*, *δεσπότις mistress*, *ἱκέτης ἱκέτις*, *Σκύθης Σκύθις*, *μυροπώλης μυρόπωλις a female dealer in ointment*.

c.—*αινα*, chiefly from Masc. in *ων*, e. g. *θεράπων* (*οντος*) *θεράπαινα female servant*, *λέων* (*οντος*) *λέαινα lioness*, *τέκτων* (*ονος*) *τέκταινα female artisan*, *Λάκων* (*ωνος*) *Λάκαινα*. Also from some masculines in *ος*, e. g. *θεός θέαινα*.

d.—*ειᾰ*, from two masculines in *εύς*, viz. *ἱέρεια priestess*, from *ἱερεύς*; *βασίλεια queen*.

e.—*σσα* from several endings of Dec. III. E. g. *βασίλισσα* from *-εύς*; *πένησσα* from *-ης*; *ἄνασσα* from *ἄναξ*, *Κίλισσα*, *Θρῇσσα* (Attic *Θρᾷττα*), from *Κίλιξ* and *Θρῇξ* or *Θρᾷξ*.

4) *Gentile* nouns, or national appellatives. These are comprised in three classes: *A*. Masculine; *B*. Feminine; *C*. Possessive (adjectives).

A. MASCULINE.

—*ιος*, and from Dec. I,—*αῖος*. E. g. *Κορίνθιος*, *Τροιζήνιος*, *Ἀσσύριος*, *Βυζάντιος* (from *Βυζάντιον*); *Ἀθηναῖος*, *Λαρισσαῖος*; sometimes with a change of the radical word, e. g. from *Μίλητος*, *Μιλήσιος*, and from names in *οῦς* G. *οῦντος* not only *Ὀπούντιος*, but also from *Ἀμαθοῦς*, *Φλιοῦς*, *Ἀναγυροῦς*—*Ἀμαθούσιος*, *Φλιάσιος*, *Ἀναγυράσιος*.

—*ηνός*, *ᾱνός*, *ῑνος*, only from names of cities and countries out of Greece; e. g. *Κυζικηνός*, *Σαρδιανός* Ion. *Σαρδιηνός* from *Σάρδεις*, *Ἀσιανός*, *Ταραντῖνος*.

—*ίτης*, *ήτης*, *ᾱτης*,* *ιώτης*. E. g. *Ἀβδηρίτης*, *Χερρονησίτης*, *Αἰγινήτης* from *Αἴγινα*; *Πισάτης*, *Σπαρτιάτης* (Ion. *-ιήτης*), *Σικελιώτης*.

* The rule, that gentile nouns in *ᾱτης* have long *α*, must not be extended to hose which are not derived from some primitive name, as in *Σαρμάτης Sarmata*.

—*εύς*. E. g. *Αἰολεύς, Φωκεύς Phocian, Δωριεύς, Μεγαρεύς* from *Μέγαρα, Μαντινεύς* from *Μαντίνεια, Πλαταιεύς* from *Πλαταιαί, Φωκαιεύς* or better *Φωκαεύς Phocaean* from *Φώκαια, Εὐβοεύς* from *Εὔβοια.*

B. FEMININE.—Besides the usual change of the Masc. ending *ος* into *η* and *α*, e. g. ᾽*Ασιανή, Αθηναία*, these either simply change (by no. 12. 3. *b*) the *ης* of the Masc. endings into *ις*, e. g. *Σπαρτιᾶτις, Συβαρῖτις*, etc. —or they append the endings *ις* and *ας*, as euphony may require, to the radical word itself; e. g. *Αἰολίς, Δωρίς, Μεγαρίς, Φωκίς, Φωκαΐς, Δηλιάς* (from *Δῆλος*). All these names, according as the sense requires *γυνή* or *γῆ* to be supplied, are used either of a female or of a country.

C. POSSESSIVE *gentile* words (*κτητικά*), as they are called, are adjective forms derived from gentile nouns, and express only a relation to these, mostly that of possession (like *-ish* in the words *English, Spanish*, etc.) They have almost exclusively the ending *κός* (no. 13. *c*). E. g. *Συβαριτικός, Κορινθιακός, Λακεδαιμονικός.*

5) *Patronymics*, or names derived from ancestors.

A. MASCULINE. The endings here are:

—*ίδης, άδης, ιάδης*, Gen. *ου*. These are the most usual endings; and indeed the form in *ίδης* may be considered as the original one, which is derived from names of most terminations; while on the contrary, the form in *άδης* comes only from names in *ας* and *ης* of Dec. I. E. g. *Κέκροψ Κεκροπίδης, Κρόνος Κρονίδης,* ᾽*Αλκαῖος* ᾽*Αλκαΐδης· Βορέας Βορεάδης,* ῾*Ιππότης* ῾*Ιπποτάδης.* The ending *ιάδης* probably arose chiefly on account of names in *ιος*, where this form was occasioned by a regard to euphony; e. g. *Μενοίτιος Μενοιτιάδης.* But the agreeable cadence of this ending (– ⏑ ⏑ –), and especially the wants of hexameter verse, occasioned this form to be appended also to many names, which presented a long syllable before the patronymic-ending; e. g. *Φερητιάδης* from *Φέρης, ητος, Τελαμωνιάδης,* ᾽*Αβαντιάδης*, etc. On the other hand the dramatic Iambic verse favoured the common form, which therefore also occurs from similar names, e. g. *Παλλαντίδης,* ᾽*Αλκμαιωνίδης, Πελοπίδης,* ῾*Ομηρίδης.*

—*ιων* G. *ωνος* (rarely *ονος*) is an infrequent form existing along with the other, but found only in the poets; e. g. *Κρονίων,* ᾽*Ατρείων.* The quantity of the *ι* is determined by the metre.

NOTE 10. Patronymics from names in *εύς* and in *κλῆς* have originally *είδης*; and thence in the common language by contraction *είδης*; e. g. *Πηλείδης, Τυδείδης*, from *Πηλεύς, Τυδεύς;* ῾*Ηρακλείδης* from ῾*Ηρακλῆς;*— and so in the ending *ιων*, e. g. *Πηλείων.*—The Dorics retained the uncontracted form; e. g. *Κρηθεύς Κρηθείδας.*—From the Ionic flexion *εύς* G. *ῆος*, comes the epic form *Πηληϊάδης*, etc.

NOTE 11. In like manner *ο* is contracted with *ι*, in *Πανθοίδης, Λητοίδης*, from *Πάνθοος* (*Πάνθους*), *Λητώ* G. (*όος*) *οῦς Latona.*

NOTE 12. Not unfrequently the proper name of a man has in itself the patronymic form, e. g. *Μιλτιάδης, Σιμωνίδης, Δευκαλίων.* Sometimes the same name appears in both forms; e. g. *Εὔρυτος* and *Εὐρυτίων.* This gave occasion to the epic writers, in such names as did not commonly ter-

minate in *ων*, to presuppose such a form, and thence to derive a patronymic suitable to their metre; e. g. from *Ἀκρίσιος*—*Ἀκρισιωνιάδης*, from *Ἰαπετός*—*Ἰαπετιονίδης*. But for like reasons, they sometimes omitted in the patronymic the *ων* of such words as really had it; e. g. *Λευκαλίων*—*Λευκαλίδης*.

B. FEMININE. These correspond in general to the masculines,—viz. to those in *ίδης, άδης*, the feminines in *ίς* and *άς*, e. g. *Τανταλίς, Ἀτλαντίς, Θεστιάς*;—to those in *είδης*, the feminines in *ηΐς*, e. g. *Νηρηΐς*;—to those in *ίων*, the feminines in *ιώνη* and *ίνη*, e. g. *Ἀκρισιώνη, Ἀδρηστίνη*.

6) *Diminutives.* Of these the termination

a.—*ιον* (*τό*) is the chief ending; e. g. *παιδίον a small child, σωμάτιον a small body, ῥάκιον* from *τὸ ῥάκος*, etc. In order to render the diminutive more emphatic, this ending is often made a syllable longer in the following ways,—*ίδιον, άριον, ύλλιον, ύδριον, ύφιον*. E. g. *πινακίδιον* from *πίναξ, παιδάριον* from *παῖς, μειρακύλλιον* from *μεῖραξ, μελύδριον* from *τὸ μέλος, ζωΰφιον* from *ζῶον*.

NOTE 13. Of these words, all which have four or more syllables, are *proparoxytone*, (to which belong also the contracts, as *βοίδιον* for *βοΐδιον*,) and likewise most of those which have *three short* syllables. Those of three syllables which form a dactyle, are with few exceptions *paroxytone*.

NOTE 14. The ending *ἰδιον* is contracted with several vowels, as *βοίδιον, γήδιον*, strictly *γήδιον*. With *υ* and *ι*, the contraction is into *ῦ* and *ῖ*; e. g. *ἰχθύδιον, ὕδιον*, from *ἰχθύς, ὗς*; *ἱματίδιον* from *ἱμάτιον*. Hence the first *ι* becomes long from radical words in *ις* G. *εως*; e. g. *ῥησείδιον* from *ῥῆσις*; for in many such words the orthography fluctuates between *ῑδιον* and *εἰδιον*.—The ending *άριον* has always short *α*.

NOTE 15. Many words in *ιον* have entirely lost their diminutive sense; e. g. *θηρίον beast* from *ὁ θήρ, βιβλίον book* from *βίβλος*.

b.—*ίσκος, ίσκη*. E. g. *στεφανίσκος, παιδίσκη*.

c.—*ίς* (*ῐ́*) G. *ίδος* and *ῖδος*. E. g. *θεραπαινίς* (from *θεράπαινα*), *πινακίς* (from *ὁ πίναξ*), *σχοινίς, ῖδος*, from *σχοῖνος*, etc. The ending *ίδιον* above is a strengthening of this form.

d.—*ύλος* Doric. E. g. *Ἐρωτύλος* from *Ἔρως*.

e.—*ιδεύς*, only of the young of animals; e. g. *ἀετιδεύς* from *ἀετός*.

Some peculiar forms, as *πολίχνη* from *πόλις, πιθάκνη* from *πίθος*, are best learned from observation.

III. *Adjectives.*

13. Of the adjectives which exhibit evident marks of analogous derivation, by far the greater part end in *ος*. Here however the next preceding letters must always be taken into the account.

a.—*ιος* is one of the most usual endings; of which we can only say, that it is immediately derived only from nouns, and mostly from primitives; and that it signifies what *belongs* or *relates to*, or *is derived from*, the object denoted by the noun; e. g. *οὐράνιος, ποτάμιος, ξένιος*,

φόνιος, ἑσπέριος, etc.—This ending is also particularly used, when from an adjective in *ος* a new adjective is derived; e. g. *ἐλεύθερος free, ἐλευθέριος liberal; καθαρός clean, καθάριος cleanly*, etc.

NOTE 16. When the ending *ιος* is appended to a word which has *τ*, this is sometimes changed into *σ*; e. g. *ἐνιαυτός year, ἐνιαύσιος yearling; ἐκών, όντος — ἑκούσιος.* See also above, no. 12. 4. A.

From this *ιος* arise, strictly speaking, by the union of the *ι* with a preceding vowel, the particular endings

αιος, ειος, οιος, ῳος.

E. g. *ἀγοραῖος* from *ἀγορά, Ἀθηναῖος* from *Ἀθῆναι*; *αἰδοῖος, ἠῷος*, from *αἰδώς -όος, ἠώς -όος*; *σπονδεῖος* from *σπονδή* (instead of *σπονδήϊος*). Still, usage has sometimes regarded one of these endings (*ῳος*) as more definite and emphatic; e. g. *πάτριος* generally, "what relates to one's forefathers, native country," etc. *πατρῷος* specially, "what relates to one's *father*;" to which last form then the forms *μητρῷος, παππῷος* were made to correspond.—More especially is the ending

—*ειος* in use, as a derivative from words denoting definite species or individuals among living beings; e. g. *ἀνθρώπειος human, λύκειος of a wolf, ἀνδρεῖος, γυναικεῖος*, etc. This is the most common form of derivation from proper names of persons, the ending of which in any way admits it; e. g. *Ὁμήρειος, Ἐπικούρειος, Πυθαγόρειος, Εὐριπίδειος*, etc.

b.—*εος* denotes chiefly the *material* from which anything is made, and is contracted into *οῦς*; see § 60. 6.

c.—*κός* is to be taken in a sense quite as general as *ιος*, and extends itself also to verbs, (as *γραφικός belonging to painting, ἀρχικός fit to rule*, etc.) The most usual form is *-ικός*, and when *αι* precedes, there commonly arises the form *-αϊκός*, e. g. *τροχαϊκός* from *τροχαῖος*. From words in *υς* is formed *-υκός*, e. g. *θηκυκός*; and *-ακός* from endings which have *ι* before them, e. g. *Ὀλυμπία, Ἴλιος — Ὀλυμπιακός, Ἰλιακός· σπονδεῖος, σπονδειακός*. Instead of the simpler *-ικός* however, the ending *-ιακός* is often preferred, on account of its better cadence, although it is strictly a double derivation, e. g. *Κόρινθος,— Κορίνθιος a Corinthian, Κορινθιακός Corinthian.* Comp. above the ending *-ιάδης*.

d.—*νός* an old Passive ending (like *τός, τέος*); hence *δεινός terrible, σέμνος* (from *σέβομαι*) *venerable, στυγνός hateful*, etc.

—*ῖνος* as proparoxytone, denotes almost exclusively the *material*, e. g. *ξύλινος wooden, λίθινος*, etc. A single exception is *ἀνθρώπινος* i. q. *ἀνθρώπειος human*, etc.—As oxytone, it forms adjectives of *time*, e. g. *ἡμερινός, χθεσινός of yesterday*, from *χθές*.*

The word *πεδινός* and those in *εινός* indicate a *fulness* or something *entire*, etc. *πεδινός entirely level, ὀρεινός mountainous, εὐδιεινός entirely cheerful*, etc.

—*ῖνος, ᾶνός, ηνός*, belong only to *gentile* words; see Text 12. 4. A.

* In respect to the quantity, there are in the poets only a few exceptions, where the ending *ινος* is made long; as *ὀπωρινός* in Homer.

e.—*λος*, an old Active ending; hence *δειλός one who fears, timid; ἔκπαγλος one who makes others fear, formidable*, see marg. note to *λελῑ́ημαι* in the Catalogue. The most common are the lengthened endings *ηλός* and *ωλός*, which indicate propensity and habit, as *ἀπατηλός deceitful, ἁμαρτωλός accustomed to sin*, etc.

f.—*ιμος* is confined almost wholly to verbals; it marks *fitness* both Active and Passive, and is appended after various analogies; e. g. *χρήσιμος useful* from *χράομαι, τρόφιμος nourishing, θανάσιμος deadly, πότιμος drinkable*. This ending is also sometimes lengthened by *αῖος*, as *ὑποβολιμαῖος*.

g.—*ρός, ερός, ηρός*, express mostly the idea of *fulness*, e. g. *οἰκτρός full of grief, φθονερός full of envy, νοσηρός* and *νοσερός sickly*.

h.—*αλέος* signifies nearly the same; e. g. *θαῤῥαλέος* (from *θάῤῥος*), *ῥωμαλέος, δειμαλέος, ψωραλέος*, etc.

i.— *τός* and *τέος* see § 102.

14. Other adjective endings are the following:

a. — *εις* G. *εντος*, with preceding *ι, η*, or *ο*, denoting a *fulness*; e. g. *χαρίεις full of grace, ὑλήεις full of woods, πυρόεις full of fire*.

That those in *ήεις* and *όεις* admit of contraction, we have seen already in § 41. n. 5. and § 62. n. 3.

b. — *ης, ες*, G. *ους*, serves for derivation only in composition (§ 121. 6); still there arises from it the special ending

—*ώδης, ῶδες*, G. *ους*, with a shifting of the accent, from *-οειδής* (from *εἶδος form, manner*); e. g. *σφηκώδης wasp-like, γυναικώδης womanly*; but most commonly denoting a *fulness, multitude*, and especially frequent in a sense of censure; e. g. *ψαμμώδης, αἱματώδης, ἰλυώδης, full of sand, blood, mire*.

c. — *μων*, G. *ονος*, belongs to verbals after the analogy of substantives in *μα*, and in part first formed from these. The signification for the most part follows the active quality denoted by the verb. E. g. *νοήμων intelligent*, from *νοεῖν*; *πολυπράγμων busy, busily occupied*, from *πολύς* and *πρᾶγμα* or *πράττειν*; *ἐπιλήσμων forgetful*, etc.

Finally, a multitude of adjectives arise simply through composition, of which we shall treat in the following section.

IV. *Adverbs.*

15. Besides the general mode of forming adverbs by simply changing the flexible ending of adjectives into *ως*, which has been treated of in § 115, there are still the following adverbial endings:

a. — *δην*. These are solely verbals, and express the *manner* of applying the verbal action. The ending is appended partly in the manner of the endings *τέος, τός*; but with the necessary change of the verbal characteristic, and never with *σ*. E. g. *συλλήβδην taking all together*, i. e. *on the whole, in general*; *κρύβδην secretly*; *βάδην step for step, slowly*; *ἀνέδην unrestrained, fearlessly*, from *ἀνίημι, ἀνετός*. — Partly it is also appended in the form *-άδην* to the stem itself, the radical vowel being changed to *ο*; e. g. *σποράδην scattered, προτροπάδην* (*φεύγειν— to fly*) *turned forwards*, i. e. without looking back.

b. — *δόν, ηδόν*, come mostly from nouns, and relate chiefly to external form and nature; e. g. *ἀγεληδόν in droves; βοτρυδόν grape-like; πλινθηδόν* (from *πλίνθος*) *laid like tiles; κυνηδόν dog-like.* — When they come from verbs, they coincide with those in *δην*; e. g. *ἀναφανδόν visibly, before the world.*

c. — *ί* or *εἱ.** These mark some circumstance connected with the action expressed in the sentence. Verbals especially terminate in

— *τί* or *τεί*, which endings are appended entirely in the manner of the ending *τός*; e. g. *ὀνομαστί by name; ἐγρηγορτί waking.* So especially in words compounded with a negative; e. g. *ἀγελαστί without laughing; ἀνιδρωτί without sweating, without difficulty; ἀμαχητεί without fighting; ἀκηρυκτεί* or *-ί without proclamation.* — Hence, and from what was said above in no. 3 *d*, of verbs in *ίζω*, comes the signification of the adverbs in *-ιστί, after the manner, custom, language*, of a nation, class, individual, etc. E. g. *ἑλληνιστί in the Greek manner, in the Greek language; γυναικιστί in the manner of women;* so *ἀνδραποδιστί, βοϊστί*, etc.

Those formed from nouns have simply *ί* or *εἱ* in the place of the flexible ending; so that in *ἑκοντί willingly, ἀνατεί without injury*, from *ἄτη*, the *τ* belongs to the radical form. The most are compounds; e. g. *πανδημεί as a whole people, with united strength*, etc. *αὐτονυχί in the same night, this very night*, from an old flexion *νύξ, -χός*; *ἀμαχεί without battle; αὐτοχειρί with one's own hand; ἀμισθί without wages; νηποινεί unpunished*, with the negation *νη-* § 120. n. 12.

d. — *ξ*, an infrequent form, which is always oxytone, and commonly, though not always, includes a palatal already existing in the radical word; the signification is very general. E. g. *ἀναμίξ mixed together, pellmell; παραλλάξ alternately; ὀκλάξ* (from *ὀκλάζω*) *cowering, squatting; ὀδάξ with the teeth*, from *ὀδούς*.

§ 120. *Derivation by Composition.*

1. The *first* component part of every compound word is either a noun, a verb, or an indeclinable word.

2. When the first word is a *Noun*, its flexible ending is commonly changed into the union-vowel *o*; which however is regularly elided, when the last word begins with a vowel. E. g.

λογοποιός, παιδοτρίβης, σωματοφύλαξ, ἰχθυοπώλης (from *ἰχθύς, ύος*), *δικογράφος* (from *δίκη*)

νομάρχης (from *νόμος* and *ἄρχω*), *παιδαγωγός* (from *ἄγω, ἀγωγή*), *κακεξία* (from *κακός* and *ἕξις*).

In most cases nevertheless, where the ending of the noun has *υ* or *ι*, the *o* is not assumed. E. g.

* This double pronunciation was determined in particular cases by euphony, and perhaps in the poets by the metre, since *ί* can be used both as long and short. In our editions it is determined, as far as possible, by the manuscripts or by the number of examples.

εὐθύδικος, πολυφάγος, πολίπορθος, from *εὐθύς, πολύς, πόλις*.

In the same manner after *ου* and *αυ*, e. g.

βουφορβός, ναυμαχία, from *βοῦς, ναῦς*,

and often after *ν*, e. g.

μελαγχολία, μελάμπεπλος (from *μέλας, ανος*), *παμφάγος* (from *πᾶς, παντός*).

NOTE 1. The *ο* remains sometimes before vowels, especially before those of which it can be assumed (§ 6. n. 3), that in the earlier language they had the digamma; e. g. *μηνοειδής, μενοεικής, ἀγαθοεργός*. But in compounds with *ἔργον* or *ΕΡΓΩ*, the *ο* is commonly contracted with the *ε*; as *δημιουργός, λειτουργός*.

NOTE 2. An *ω* as union-vowel comes either from the Attics, or from the contracted forms of declension; e. g. *νεωκόρος* (from *νεώς*), *ὀρεωκόμος* (from *ὄρεύς* G. *ὀρέως*), *κρεωφάγος* (from *κρέας* G. *ας, ως*). The word *γῆ earth* becomes in all compounds *γεω-*, e. g. *γεωγράφος*, instead of *γαο-*, from the old form *ΓΑΑ*. See § 27. n. 10.

NOTE 3. Some primitives in *μα*, G. *ματος*, simply change their *α* into *ο*, or cast it off; e. g. *αἱμοσταγής, στομαλγία*, from *αἷμα, στόμα*.

NOTE 4. In some compounds, especially in poetical ones, the form of the *Dat. Sing.* or *Dat. Plur.* is assumed in composition; e. g. *πυρίπνους, νυκτιπόρος, γαστρίμαργος, ὀρεινόμος* (from *ὄρος, εος*), *ναυσιπόρος, ἐγχεσίμωρος*. — A shortening of this last (the Dat. Plur.) is the very common form in *εσ* (from *ος* G. *εος*), *τελεσφόρος, σακέσπαλος*, from *τὸ τέλος, σάκος*.

NOTE 5. There are still some single peculiarities, which must be left to observation; e. g. *μεσαιπόλιος* from *μέσος*; *ὁδοιπόρος* from *ὁδός*; *ἀργίπους* from *ἀργής* or *ἀργός*; *ποδανιπτήρ* from *ποῦς, ποδός*; *ἀκράχολος* from *ἄκρος*; *Θηβαγενής, μοιρηγενής*, from *Θήβη, μοῖρα*; *ἐλαφηβόλος, λαμπαδηφόρος*, from *ἔλαφος, λαμπάς*;—and the apparently retained *ος* of the Nominative in *Θεόσδοτος, λαοσσόος*.*

3. When the first word is a *Verb*, its ending is commonly changed into *ε* without change of the characteristic, or else into *σι*. E. g.

ἀρχέκακος from *ἄρχειν, δακέθυμος* from *δάκνω, ἔδακον*.

λυσίπονος from *λύω, τρεψίχρως* from *τρέπω, ἐγερσίχορος* from *ἐγείρω*.

Here too the vowel can be elided; e. g. *φέρασπις, ὀίψασπις*.

NOTE 6. The cases are less frequent where *ι* stands without *σ*, as in *τερπικέραυνος* and in many from *ἄρχειν*, e. g. *ἀρχιθέωρος*; or where the verb takes *ο*, as *φαινομηρίς*, and almost all compounds with *λείπω*, e. g. *λειποτάξιον*.—The learner will note the forms *ταμεσίχρως* (from *τέμνω, ἔταμον*), *λιπεσήνωρ* (from *λείπω, ἔλιπον*), and the form (shortened from the former) *φερέσβιος* for *φερεσίβιος*.

* Those who are accustomed to reflect and compare, will readily perceive, that in all the above forms of composition, neither Datives nor Nominatives are to be sought for. The vowels and *σ* are the natural union-letters. Perspicuity and euphony determined the choice. Thus in *τελεσφόρος*, as also in *Θεόσδοτος*, the *σ* is only a strengthening sound; *ἐγχεσίμωρος* exhibits a sonorous fulness, etc.

4. *Indeclinable* words remain unchanged in composition, with the exception of such changes as are effected by general rules, and, in prepositions, by elision. E. g. *ἀγχίαλος* (from *ἄγχι* and *ἅλς*), *παλαιγενής* from *πάλαι· ἀναβαίνω, ἀνέρχομαι*, from *ἀνά· ἐξέρχομαι, ἐκβαίνω*, from *ἐξ.—προάγω, περιάγω.* See § 30. 2. The *ν* in compounds with *ἐν, σύν, πάλιν*, and *ἄγαν*, has been particularly considered in § 25.—For *δι-* and *δισ-*, *τρι-* and *τρισ-*, see § 70. n. 2. and marg. note.

NOTE 7. The preposition *πρό* makes sometimes a crasis; e. g. *προύχω, προῦπτος*, for *προέχω, πρόοπτος*; especially with the augment, see § 86. n. 1.—For *φροῦδος* and the like, see § 17.—For the shortened forms *παρθέμενος, ἀνστάντες, καββάλειν*, etc. see § 117. n. 2.

NOTE 8. That *περί* does not lose the *ι* in composition, follows of course from § 30. 2. But *ἀμφί* likewise often retains it; e. g. in *ἀμφίαλος, ἀμφίετες*, from *ἅλς, ἕτος*. The other prepositions retain their vowel only in the Ionic dialect, especially the old Ionic of the epic writers, in some compounds, where the second word originally had the digamma. In the Attic dialect this takes place only in *ἐπιορκεῖν, ἐπιέσασθαι* (§ 108. III), and the Adj. *ἐπιεικής*.

NOTE 9. In respect to the *division into syllables* the common rule is, that when the preposition by itself ends in a consonant, this consonant remains with the first syllable; as *εἰσ-έρχομαι, προσ-άγω, ἔν-υδρος, ἐξ-έρχομαι*. But when the consonant regularly begins in the preposition itself the second syllable, it continues to do the same in the compound, even when its own vowel is elided; e. g. *πα-ράγω, ἀ-παιτεῖν*.

5. Of the *inseparable particles* the principal are: (1) *δυσ-*, which signifies *difficulty, adversity*, etc. e. g. *δύσβατος difficult of passage, δυσδαιμονία adverse fate;* and (2) the negative *α* called

α privative,

which marks a direct negative, like the Latin *in-*, and the English *in-* and *un-;* e. g. *ἄβατος impassable, ἄπαις childless.* Before a vowel this *α* commonly assumes *ν*, e. g. *ἀναίτιος innocent*, from *αἰτία guilt.*

NOTE 10. Many words beginning with a vowel, especially those mentioned in § 6. n. 3, as originally beginning with a digamma, take nevertheless the *α* alone; e. g. *ἀήττητος, ἄοινος*, etc. Hence the *ἀ* is subject to contraction, as in *ἄκων unwilling* for *ἀέκων, ἀργός unemployed* from *ἄεργος* with a change of accent (§ 121. n. 6).—On the other hand, the *ν* remains before a consonant in *ἀννέφελος, ἀμφασίη* from *ἀ* and *φημί.*

NOTE 11. When the learner finds it asserted, that this *ἀ* has other significations, and even an *intensive* one, he must not so understand this assertion, as if he were at liberty to explain the *ἀ* in this manner in every instance. It has these significations solely in some old compounds, which must be noted singly, and of which we therefore exhibit here the most important, leaving the minute details to the lexicon. It is *intensive* in *ἀτενής very intent, sharp*, spoken of a look, from *τείνω stretch; ἄβρομος, ἀσκελής very dry, hard; ἀχανής, ἄξυλος*, spoken of a wood, *very thick* (Il. *λ*,

105. It expresses *union* or *unity*, in *ἀγάλακτες those who have been nourished with the same milk*; *ὀγάστωρ*, *ἀδελφός*, *ἄκριτις*, *ἀτάλαντος* lit. *of the same weight, equal*; *ἄλοχος* from *λέχος*, *ἀκόλουθος* from *κέλευθος*, *ἄπεδος entirely level*; *ἀβολεῖν to meet together*, etc. In all these examples the *ἀ* probably has its origin from the aspirated *ἁ* in *ἁπλοῦς* and *ἅπας*. — There remain however still some instances, where the *α* is superfluous, or is doubtful in usage or in the mode of explanation; as *ἀάσχετος*, *ἄβληχρος*, *ἄβιος*, *ἄπτερος*, etc.

NOTE 12. An infrequent form of negation is the inseparable *νη-*, e. g. *νήποινος unpunished*; *νῆστις fasting*, from *νη-* and *ἔδω*; *νώνυμος* from *νη-* and *ὄνομα*.

NOTE 13. We may further note as inseparable particles, *ἀρι*, *ἐρι*, and *ζα*, all intensive; e. g. *ἀριπρεπής very distinguished*; *ἐρίβρομος loud sounding*; *ζαμενής very bold*.

6. In all compounds, where the second word begins with *ρ*, and a short vowel comes to stand before it, the *ρ* is regularly doubled (§ 21. 2); e. g. *ἰσορρόπης*, from *ἴσος* and *ῥέπω*; *περιῤῥέω*, *ἀπόῤῥητος*, *ἄῤῥητος* (from *ἀ* and *ῥητός*).

§ 121. *Species of Composition. Accents of Compounds*, etc.

1. The form of the *last* part of a compound determines the character of the whole word, which accordingly is either a verb, a noun, or a particle.

2. The most usual composition with *Verbs* is the *loose* or *improper* composition; in which the verb remains unchanged, and retains its own peculiar flexion with both augment and endings. But strictly speaking, this occurs only with the eighteen *primitive* prepositions (§ 115. 2), viz. *ἀμφί*, *ἀνά*, *ἀντί*, *ἀπό*, *διά*, *εἰς*, *ἐν*, *ἐξ*, *ἐπί*, *κατά*, *μετά*, *παρά*, *περί*, *πρό*, *πρός*, *σύν*, *ὑπέρ*, *ὑπό*, and is in fact no real composition. The prepositions in this case can properly be considered only as adverbs closely connected with the verb, in the sense of *upwards, inwards, forwards, away*, etc. Every similar connexion of an unaltered verb with real adverbs and other words, is always regarded as a simple juxtaposition, and the two are therefore for the most part separately written; e. g. *εὖ πράττειν*, *κακῶς ποιεῖν*.

NOTE 1. In the earlier poetry it was sometimes customary to write in one word certain verbs, especially participles, with a preceding adverb intimately connected with them; e. g. *αὐέρυσαν* for *αὖ ἔρυσαν they bent back*, i. e. the neck of the victim; *παλιμπλαγχθέντας*, etc. So too even with an Acc. governed by the verb; as *δακρυχέων*. See Wolf. Praef. ad Iliad. LXI.

NOTE 2. For the very reason that the usual composition of verbs with prepositions is to be regarded in this same manner, such compounds admit in poetry the figure called *Tmesis*; see § 147. n. 11.

3. The *close* or *proper* composition on the contrary, in which the first word unites itself completely with the following, (which is true also of the inseparable particles,) can be admitted by verbs only when they undergo some change in their forms. That is to say, there thus arise peculiar compound verbal forms with a derivative ending, most commonly in *έω*; where, for the most part, a noun compounded in the manner shewn below (4—7) lies at the basis. E. g. from *ἔργον* and *λαμβάνω* comes *ἐργολάβος*, and hence *ἐργολαβεῖν*; from *εὖ* and *ἔρδω* (*ΕΡΓΩ*) comes *εὐεργέτης benefactor*, and hence *εὐεργετεῖν to do good*; from *δυσ-* and *ἀρέσκω* — *δυσάρεστος displeased*, *δυσαρεστεῖν to be displeased*, etc. So when instead of *φείδεσθαι to spare*, the negative idea of *not to spare, to neglect*, was to be expressed with *α* privative, there arose from the Adj. *ἀφειδής* the verb *ἀφειδεῖν*. — In the same manner there exist some instances of composition with prepositions; e. g. *ἀντιβολεῖν* (from *ἀντιβολή*), from *ἀντί* and *βάλλω*; *ὑπερμαχεῖν* (from *ὑπέρμαχος*), from *ὑπέρ* and *μάχομαι*.

NOTE 3. When in this kind of composition the verb sometimes appears unchanged, it arises from an accidental coincidence of the derivative ending with that of the verbal root; e. g. *ποιέω make*, *μελοποιός*, *μελοποιέω make verses*. So *μυροπωλέω* comes not from *μύρον* and *πωλέω*, but from *μυροπώλης*; *ἀφρονέω* not from *ἀ-* and *φρονέω*, but from *ἄφρων*, etc. In like manner *ἀτιμάω* is not formed from *τιμάω*, but is a secondary form from *ἀτιμάζω*, which comes from *ἄτιμος*.

4. In compound *Nouns*, only the *close* or *proper* composition can have place; although the last part is often an unaltered noun. But even when both parts remain unchanged, they are still regarded as expressing a single compound idea, and are consequently never separated by Tmesis. It is here less usually the case, that the last noun continues to express its principal idea, which then is modified or defined by the preceding part; and the instances which do occur, are for the most part words compounded with prepositions; e. g. *ξένος a stranger, guest*; *πρόξενος the public* or *state guest*; *ὁδός way, a coming*, *σύνοδος a coming together*; *ὁμόδουλος fellow-servant*. But *Adjectives* not unfrequently have their simple signification modified by means of this kind of composition; e. g. *πιστός credible*, *ἄπιστος not to be credited*; *φίλος loved*, *ὑπέρφιλος immoderately loved*. But when e. g. an abstract substantive, as *τιμή honour*, is to receive a negative form by means of *α* privative (*dishonour*), there is first formed in this manner an adjective, *ἄτιμος*, and thence a new substantive, *ἀτιμία*. — In such compounds, adjectives in *ύς* mostly adopt the ending *ής*; e. g. *ἡδύς pleasant*, *ἀηδής unpleasant*; *βαρύς*, *οἰνοβαρής*, etc.

5. But in most nouns compounded in this manner, the last part does

not express the principal idea of the simple word, or the *subject* of the thought which lies at the basis of the same, but only its *object;* although this last part of the compound is very often an unaltered noun. It is indeed always so, whenever the simple noun has an ending not incompatible with the nature of the compound to be formed. Thus:

ἄποικος, δεισιδαίμων, do not express an *οἶκος*, a *δαίμων*, which are then rendered determinate by the first part of the compound; but the former means *one who is ἄπο τοῦ οἴκου absent from his house* or *home;* the latter, *one δείσας τοὺς δαίμονας fearing the gods.* So *ἄπαις* is one *who has no child, childless; μακρόχειρ one who has a long hand; ἔνθεος inspired from God; ἐπιχαιρέκακος one who ἐπιχαίρει τοῖς κακοῖς rejoices in evil, malicious.*

When however the original ending of the noun is not compatible with the intended compound, the latter assumes the simplest kindred ending of declension, i. e. consequently either a simple *ς*, or some one of the endings *ος, ως* G. *ω, ης* G. *ους, ις* G. *δος*, or of those which arise from the change of vowels mentioned § 63. 2, viz. *ων* and *ωρ*; e. g.

ἄδακρυς (from *δάκρυ*) *tearless; τρεχέδειπνος* (from *τρέχω* and *δεῖπνον*) *one who runs after suppers; εὐθύδικος one who exercises exact right* (*δίκη*); *ἄτιμος deprived of honour* (*τιμή*), *dishonoured; φιλοχρήματος one who loves money* (*χρῆμα, χρήματα*); *εὔγεως of a good soil* (*γῆ, γεω-*), *fertile; λειπόνεως leaving his ship* (*ναῦς, νεώς*); *κακοήθης of evil disposition* (*ἦθος*); *ἄναλκις* G. *ιδος without courage* (*ἀλκή*); *σώφρων one who has common sense* (*φρήν*), *sensible; εὐπάτωρ one who has noble forefathers* (*πατέρες*), *noble.*

Compare for all these forms § 63. In this way arise a great portion of all compound adjectives or of substantives which imply an attribute.

6. Most frequently, however, when a compound noun is to be formed by the help of a *verb*, the verb stands *last* and takes the ending of a noun. In this case the preceding word or first part contains either the limitation or the object of the verbal action; e. g. *ἐργολάβος one who undertakes a work, ἱπποτρόφος one who raises horses*, etc. The simple ending *ος* is the most common one in this sort of composition. Besides this there are, for substantives, the endings *ης* and *ας* of Dec. I, see the examples § 119. 8. *d*; and for adjectives the ending *ης* of Dec. III; e. g. *εὐμαθής* Neut. *ές, one who learns well.* There are further the other noun-endings mentioned § 119. 8; e. g. *νομοθέτης* from *νόμος* and *τίθημι*, etc.

7. From all such primary compounds, there are found again other derivative compounds, like *δεισιδαιμονία, νομοθεσία, νομοθετικός*, etc. So likewise the compound verbs mentioned in no. 3 above, as *ἱπποτροφέω* from *ἱπποτρόφος, εὐπαθέω* from *εὐπαθής*, etc.

8. Among the changes which sometimes occur in composition in the *second* word or *last* part, it is to be particularly noted, that words begin-

ning with short *α* or with *ε* and *ο*, very commonly assume *η* or *ω*. This is never the case with verbs compounded with prepositions in the manner exhibited in no. 2 above; but it can have place in the words expressing attributes, derived from such verbs, and consequently in compound verbs of the second class (no. 3 above); e. g.

ὑπήκοος obedient, from *ὑπακούω*; *στρατηγός leader, commander*, from *στρατός* and *ἄγω*;* *κατήγορος accuser*, *κατηγορέω*, from *κατά* and *ἀγορά*; *εὐήνεμος* from *ἄνεμος*; *δυσήλατος* from *ἐλαύνω*; *ἀνώμοτος* from *ὄμνυμι*, etc.

In the compounds from *ὄνομα*, the second *ο* is also changed into *υ*, as *ἀνώνυμος*, *εὐώνυμος*, etc.

9. In respect to the ACCENT, the general rule is, that in consequence of composition the accent of the simple word, (according to the analogy laid down in § 12. 2. *a*,) is *drawn back* as far as the nature of the accent permits. Thus, e. g. from *τέκνον*, *θεός*, come *φιλότεκνος*, *φιλόθεος*; from *ὁδός σύνοδος*; from *παῖς*, *παιδός*, comes *ἄπαις*, *ἄπαιδος*; from *τιμή ἄτιμος*; from *ἑταῖρος*, *παρθένος*, come *φιλέταιρος*, *εὐπάρθενος*; from *αἰόλος changeable*, *παναίολος wholly changeable*; from *παιδευτός* come *ἀπαίδευτος*, *δυσπαίδευτος*, etc. Here however the following exceptions are to be noted:

1) The adjective-ending *ης*, *ες*, has more commonly in composition the accent upon the ending; e. g. *φιλομειδής*, *προσφιλής*, *ἀπαθής*. Still, many of these compounds, as those with *ἦθος*, *μῆκος*, *τεῖχος ἀρκέω*, draw back the accent, e. g. *εὐήθης*, *εὔηθες*, *αὐτάρκης*, etc. So too those in *-ώδης* § 119. 14. *b*. Comp. the *Ausf. Sprachl.*

2) Verbals in *ή*, *ά*, *ής*, *ήρ*, *εύς*, and *έος*, which in their simple form have the tone on the ending, retain it there in composition; e. g. *ἐπιτομή*, *συμφορά*, *οἰκοδομή*, *συνδικαστής*, *συγγραφεύς*, *ἐπιτιμητέος*. So substantives in *μός*, as *διασυρμός*, *παροξυσμός*, etc. with the exception of those in *-δέσμος*, as *σύνδεσμος*, etc.—Compound adjectives in *τος* (comp. § 60) have commonly *τος*, *τον*, (two endings) with the accent drawn back; less frequently *τός*, *τή*, *τόν*, (three endings); where however no certain rule can be given; e. g. *ἀπόβλητος*, *ἐξαίρετος*, etc. or *καθεκτός*, *τή*, *τόν*, etc.

3) Words which are not themselves compounded, but are *derived from other compounds* (*παρασύνθετα*), follow in respect to accent the general analogy of their endings; e. g. the abstract verbals in *ή* and *ά*, as *συλλογή*, *προσφορά*, from *συλλέγω*, *προσφέρω*.—Thus there is further derived from *ἄδικος*, *ἀδικεῖν*—*ἀδικητικός*; from *πα-*

* The compounds formed in this manner from *ἄγω* and *ἄγνυμι* have sometimes, even in the common language, a long *ᾱ*; e. g. *λοχαγός*, *ναυαγός*.

ροξύνω — παροξυσμός, from προσδοκᾶν — προσδοκητός. But see note 7. So soon however as such words are *again compounded*, they draw back the accent, e. g. ἀπροσδόκητος.

4) Those compounds, whose first part is formed from a noun or adverb, and the last part from a *transitive* verb with the simple ending ος, (not τος, νος, etc.) take the accent, in the *Active* signification, regularly on the penult, if that syllable be short; but in the *Passive* sense, on the antepenult; e. g.

λιθοβόλος *throwing stones*
λιθόβολος *thrown at with stones.*

Orestes is a μητροκτόνος, but the children of Medea are μητρόκτονοι. So δικογράφος *one who* WRITES *accusations*, λεπτόγραφος WRITTEN *fine;* and thus throughout, even where only the Active signification can have place, as in οἰκονόμος, οἰνοχόος, τοιχωρύχος from ὀρύσσω, ἀδηφάγος from ἄδην, etc. When however the penult is *long*, the accent goes to the final syllable; e. g. ψυχοπομπός, σκυτοδεψός, ἱπποβοσκός, λιθουλκός (from ἕλκω), μελοποιός, δεινωπός (from ΟΠΤΩ), ὁδηγός, παιδαγωγός, ἀργυραμοιβός.

NOTE 4. Compounds of this kind, which contrary to the rule here given are *proparoxytone*, with the exception of some epic adjectives (ἱππόδαμος, σακέσπαλος, πτολίπορθος), are found only from some few verbs beginning with a vowel, as ἡνίοχος (from ἡνίον ἔχω), ναύαρχος, etc. This accentuation lies also at the basis in the *perispomena*, as δαδοῦχος (from δᾶδα ἔχω), κακοῦργος, πανοῦργος, from ΕΡΓΩ. The other compounds of the same verb which fall under this head, follow the rule, as ἀγαθοεργός, λιθουργός, etc.

NOTE 5. When the verb is *intransitive*, the compound remains subject to the general rule. Thus we find indeed αὐτοκτόνος (from ἐμαυτὸν κτείνω); but αὐτόμολος (from αὐτὸς ἔμολον), and likewise ἰσόῤῥοπος, βαρύβρομος, etc. also αἱμόῤῥοος αἱμόῤῥους, πυρίπνους, etc. because in these the verbs ῥεῖν, πνεῖν, are intransitive, and the nouns are to be taken only as Datives.

NOTE 6. Some compounds became *oxytone* contrary to the general rule, because their derivation was less obvious; e. g. ἀτραπός, ἀδελφός, βουλυτός. See also ἀργός § 120. n. 10.

NOTE 7. The few single instances, where words compounded with *prepositions* do not draw back the accent, e. g. ἀντίος, ἐναντίος, or where a word derived from a compound nevertheless draws back the accent, as especially many in τος, e. g. ἐξαίρετος, ἐπίληπτος, ὕποπτος, περιῤῥύτος, may be best learned from observation.

PART III.

SYNTAX.

§ 122. *Definition.*

1. Syntax teaches the proper *use* of those forms, the origin and derivation of which have been shewn in the preceding parts of the grammar. For this purpose it follows the same general division of the Parts of Speech, which we have given in § 31.

2. We shall therefore here treat of the several parts of discourse in the following order: (1) The Noun as independent, i. e. in itself and in connexion with other nouns and kindred words, as articles, adjectives, pronouns, participles. (2) The Noun as dependent, i. e. *in construction*, or as dependent on verbs and other words. (3) The Verb. (4) The Particles. (5) Various compound *Phrases* and *Figures of Construction.*

THE NOUN AS INDEPENDENT.

§ 123. *General Principles.*

1. Every word joined to a substantive, in the character or quality of an *adjective*, (as adjectives, participles, pronouns, articles,) must agree with the noun in gender, number, and case.

2. From this rule there is in Greek an apparent departure, when, as is common among the Attics, the adjective etc. with the masculine ending, is joined with the *Feminine Dual.* E. g. Xen. Cyrop. I. 2. 11, *καὶ μίαν ἄμφω τούτω τὼ ἡμέρα λογίζονται.* Plat. Phaedr. p. 237. *d*, *ἡμῶν ἐν ἑκάστῳ δύο τινέ ἐστον ἰδέα ἄρχοντε καὶ ἄγοντε, οἷν ἑπόμεθα.* So often *τὼ θεώ* and *τοῖν θεοῖν* (Ceres and Persephone) from *ἡ θεός.* But since adjectives in *ος*, especially among the Attics, are often of *common gender* (§ 60. 3. 4), we only need here in like manner to make the supposition, that in the Dual this is commonly the case with all adjectives and other similar forms.

Note 1. The poets sometimes take the liberty of connecting with feminine words, nouns expressing attributes, which as to form are only masculine (§ 119. 8); e. g. *Μοῦσαι ἴστορες ᾠδῆς, Ἐρινύες λωβητῆρες, πάμβώτορα γαῖαν, φίλων διαφθορεῦ* addressed to a woman, Eurip. Hipp. 682. v. Valck.

The mixing of Dual and Plural forms occurs for the most part only in the construction of the subject and predicate; see § 129. 5.

3. An adjective can stand *without* a substantive, not only in reference to a substantive expressed in the same connexion or sentence, but also very often without any such reference. In this latter case a substantive is either actually omitted where it might stand, or at least the idea of such a substantive is always implied; as *man, woman, thing*, etc. Such an adjective then acquires entirely the character of a substantive. E. g. ὁ σοφός *the wise* sc. man, ἡ ἄνυδρος sc. γῆ *the desert*, ἡ ὀρθή sc. ὁδός *the straight way*, οἱ πολλοί *the many, the people*, τὰ ἐμά *my things*. So also the pronouns οὗτος, ἐκεῖνος, τίς, etc.

NOTE 2. In this last mode have arisen most of the substantives in all languages. Hence it comes, that in Greek, very many personal appellations, which denote an employment or character, as *herdsman, judge*, etc. are still always employed like adjectives, with the word ἀνήρ subjoined, so soon as they serve simply to designate a person. Thus e. g. ποιμήν *herdsman* stands alone only in actual reference to his herd; but ἀνὴρ ποιμήν stands, where *we* indeed commonly say *a herdsman*, but where the more exact idea is, *a man who is a herdsman*. So also ἀνὴρ τύραννος "a man who belongs to a regal family," like Hipparchus the brother of Hippias, the actual ruler of Athens. See further ἀνὴρ φιλός, § 132. 4. 2. *a*. When spoken to more than one, this is a form of respectful address, e. g. ἄνδρες δικασταί *ye judges*.

NOTE 3. An adjective can sometimes supply the place of an *adverb*; and several Greek adjectives occur almost solely in such connexions. Such are ἑθελοντής *voluntary*, as ἑθελοντὴς ἄπῃει "he departed *voluntarily*;" ἄσμενος *glad*, as ἀσμένη ἐδέξατο "she received it *very gladly*;" and many adjectives indicating *time*, as τριταῖοι ἀφίκοντο "they arrived *after three days*;" σκοταῖος ἦλθεν "he came *in the dark*."

[NOTE 4. Instead of an adjective, we sometimes find a substantive employed to express a quality or attribute belonging to another substantive. This qualifying word is then either put in the Genitive with the other substantive, or it takes the other with it in the Genitive. E. g. Eurip. Bacch. 388, ὁ τῆς ἡσυχίας βίοτος, instead of βίοτος ἥσυχος. Aristoph. Plut. 268, ὦ χρυσὸν ἀγγείλας ἐπῶν, instead of ἔπη χρυσᾶ. The former is the more usual construction, and is common in the later Greek of the New Testament.—TR.

4. When an adjective in the comparative degree expresses comparison with another adjective or *quality*, this latter stands in Greek, as in Latin, not in the positive, but also in the comparative; e. g. Eurip. Med. 490, πρόθυμος μᾶλλον ἢ σοφωτέρα.

§ 124. THE PREPOSITIVE ARTICLE.

1. When a substantive is to be expressed as *definite*, it regularly takes before it the article ὁ, ἡ, τό, which corresponds to the English *the*, and more fully to the German *der, die, das*.

2. The *indefinite* article of modern languages is in Greek never expressed; and it is only when that which is indefinite is at the same

time to be expressed as an individual, that the pronoun *τὶς, τὶ*, in some measure supplies its place. E. g. *ἵππος ἔτεκε λαγών*, "a mare brought forth a hare;" *γυνή τις ὄρνιν εἶχεν*, "a certain woman had a hen;" *ἡ κόρη ἐγένετο ἀσκός*, "the maid became a bottle."

3. Proper names very often take the article; e. g. *ὁ Σωκράτης, αἱ Ἀθῆναι*. But it is often omitted; and always, when the proper name is followed by a more definite attribute with the article; e. g. *Σωκράτης ὁ φιλόσοφος*.

NOTE 1. As to the particular instances, where the definite article may be inserted or omitted, the usage of different languages varies. The Greek language especially inserts it before many pronouns, where the English omits it, or even uses the indefinite article. E. g. after a general description it is said in Greek, *ὁ τοιοῦτος ἀνὴρ οὐκ ἄν μοι ἀρέσκοι*, and this expression then includes *all such* persons, where we however in English say, "such *a* man cannot please me."—Prefixed to interrogatives the article implies that some definite specification is expected in answer. E. g. *τὸ ποῖον;* "which then?" *τὰ ποῖα ταῦτα;* "which then are these?" In familiar discourse we find even *πάσχει δὲ θαυμαστόν· τὸ τί;* "something strange has happened to him; and that is what?"—Before the possessives the article is essential in Greek, since e. g. *σὸς δοῦλος* (like *δοῦλός σου*) can only mean *a slave of thine;* but *ὁ σὸς δοῦλος* (like *ὁ δοῦλός σου*) *thy slave.*

NOTE 2. Other examples, where the Greek article stands instead of our indefinite one,* seem capable of being reduced under two principal heads: (1) When an object, which in the particular instances where it is mentioned is or can be indefinite, is merely taken in the general *idea*, or as a whole, and appears then consequently as a definite idea. In comparisons e. g. even we can say: "He is like *the* physician, who visited the sick, but understood nothing of medicine," Xen. Oec. XV. 7. So also when an object which is itself indefinite, in connexion with the idea of some certain relation becomes definite, or assumes a definite place, etc. We indeed say here e. g. "The matter between thee and me is still so doubtful, that there is need of *a* man who may decide it;" but the Greek says, *ὥστε τοῦ διακρινοῦντος ἔτι δεῖ*, "there is need of *the* man who may decide it," i. e. of the third man in the connexion, who etc.†—(2) In quoting current stories, anecdotes, etc. which are thereby marked as well known, often related, etc. E. g. Plat. Charm. 7, *σοφώτατος ὁ Κριτίας, ὃς εἶπεν, ἐπὶ τοῦ καλοῦ λέγων παιδός*—, "Critias is very wise, who said (according to the well known story) in reference to *a* (Gr. THE) beautiful child—."

NOTE 3. In Greek prose, the article is very often omitted, where the English omits it; especially in all general ideas. E. g. Plat. Leg. 5, *θεῖον γὰρ ἀγαθόν που τιμή*, "honour is indeed a divine good." Charmid. 18, *οὐκ ἄρα σωφροσύνη ἂν εἴη αἰδώς*; Theaet. 23, *αἴσθησις, φῂς, ἐπιστήμη.*

* See Wolf. ad Reiz. de Accent. p. 76. Heind. ad Plat. Charm. 7.

† In the passage Plat. Phaedr. 4, which is also adduced, it appears to me that *τῷ νοσοῦντι* is to be taken as really definite; since Socrates seems quite clearly in these words to mean himself.

See further Schaef. Melet. p. 4.—In the common language the article is very often omitted before the words *θεός, θεοί, βασιλεύς* or *μέγας βασιλεύς* (both spoken of the king of Persia); see Heind. ad Plat. Euthyd. 8. Phaedo. 17. and 108.

NOTE 4. As to the poets, the Attic poetry had more freedom in omitting the article than prose; but still far less than the other kinds of poetry, which in most cases could omit or insert the article at pleasure. In Homer moreover there exists no genuine article; as we shall see below in § 126. n. 7.

§ 125. *Construction of the Prepositive Article.*

1. The article is very often separated from its substantive, not only by an intervening adjective, (*ὁ καλὸς παῖς, οἱ ὑπάρχοντες νόμοι the existing laws,*) but also by other adjuncts of the substantive, e. g. *ἐμέμνητο τῆς ἐν μανίᾳ διατριβῆς* "he recollected the time passed *in madness.*" In such instances a participle, as *γενομένη* etc. is often to be supplied; e. g. *ἡ πρὸς Γαλάτας μάχη the battle against the Gauls; ἡ πρὶν ἄρξαι αὐτὸν ἀρέτη the virtue* exhibited by him *before he began to reign,* Xen. Ages. I. 5.

NOTE 1. The pronoun *τις* is inserted by the Ionics even between the Genitive which depends on it and the article belonging to that Genitive; e. g. *τῶν τις ἱερέων* for *τῶν ἱερέων τις.*

2. When the adjunct thus inserted has also the article, it can happen, when the euphony is not thereby injured, that two or even three articles may come to stand one after another. E. g. *τὸ τῆς ἀρετῆς κάλλος the beauty of virtue; ὁ τὰ τῆς πόλεως πράγματα πράττων he who manages the affairs of the state; τὸν τὸ τῆς Ἀθηνᾶς ἄγαλμα ἐργασάμενον·—ἔνοχος ἔστω τῷ τῆς τῶν ἐλευθέρων φθορᾶς νόμῳ.*

3. But the adjuncts of the substantive can also, for the sake of emphasis or perspicuity, be placed after it; and then the article must be repeated; e. g. *τὸν παῖδα τὸν σόν, thy son; ὁ χιλιαρχος ὁ τὰς ἀγγελίας εἰσκομίζων, the chiliarch who has to bring in the reports.* On the other hand the first article can in such cases be omitted, e. g. *σύνειμι ἀνθρώποις τοῖς ἀγαθοῖς.*

NOTE 2. The repetition of the article is particularly necessary with the participle; because otherwise there arises the *Participial Construction,* so common in Greek, for which see § 144.—Before a following Genitive the article is rarely repeated; as *ὁ ἀνὴρ ὁ τῆς Κυθήρης,* Anacr.

NOTE 3. When an adjective *without* the article stands in connexion with a substantive which has the article, but not between the two, the object designated is thereby distinguished not from other objects, but from itself in other circumstances. E. g. *ἥδετο ἐπὶ πλουσίοις τοῖς πολίταις* does not mean, "he rejoiced on account of the wealthy citizens," but, "he rejoiced on account of the citizens, because they were wealthy;" *ἐπ' ἄκροις*

τοῖς ὄρεσιν "on the mountains where they are highest," i. e. on the summit of the mountains; ὅλην τὴν νύκτα "the whole night;" ἔχει τὸν πέλεκυν ὀξύτατον, where we indeed can only translate "he has a very sharp axe," but where the more exact shape of the thought is, "the axe which he has (and must have for his enterprise) is very sharp;" καλόν γέ μοι τοὔνειδος ἐξωνείδισας.

4. Where the substantive is readily understood from the connexion, it is very commonly omitted; and then the article stands alone before the adjunct; e. g. ὁ ἐμὸς πατὴρ καὶ ὁ τοῦ φίλου, "my father and the (father) of my friend."

5. There are here, too, certain customary omissions of nouns, as above in adjectives, § 123. 3. E. g. Ἀλέξανδρος ὁ Φιλίππου (sc. υἱός *son*); or also alone, e. g. ὁ Σωφρονίσκου *the* (son) *of Sophroniscus*, i. e. Socrates. Further, εἰς τὴν Φιλίππου (sc. χώραν) *into the land of Philip*; τὰ τῆς πόλεως (sc. πράγματα, as above § 123. 3 in τὰ ἐμά); οἱ ἐν ἄστει *the people in the city*; τὰ κατὰ Παυσανίαν *that which regards Pausanias*; τὰ εἰς τὸν πόλεμον; οἱ σὺν τῷ βασιλεῖ.

6. Every adjunct in itself indeclinable, can be rendered declinable by the aid of the article. Hence *adverbs* are without further change converted into adjectives by simply prefixing the article. E. g. from μεταξύ *between*, ὁ μεταξὺ τόπος *the intervening place*; from πέλας *near*, αἱ πέλας κῶμαι *the neighbouring villages*; οἱ τότε ἄνθρωποι· οἱ πάλαι σοφοὶ ἄνδρες· ἡ ἄνω πόλις *the upper city*; εἰς τὸν ἀνωτάτω τόπον (see § 115. 6); ἡ ἐξαίφνης μετάστασις *the sudden removal*, etc.* Here belong also ἡ οὐ διάλυσις, and the like; see § 148. n. 3. — Or, the adverb with the article is placed after the noun with the article; e. g. ὅταν ἐγείρησθε ἐκ τῆς ἀμελείας ταύτης τῆς ἄγαν, "when ye awake out of this *excessive* carelessness."

7. The substantive is here often omitted, when it can easily be supplied from the context or from the idea itself; and the adverb then has the appearance of a substantive. E. g. from αὔριον *tomorrow* comes, by omitting ἡμέρα *day*, ἡ αὔριον *the next day*; ἡ Λυδιστὶ *the Lydian measure* (ἁρμονία being omitted); οἱ τότε *the men then living*; ἐς τοὐπίσω (for τὸ ὀπίσω, what is behind), *backwards*. So Anacr. τὸ σήμερον μέλει μοι, *to-day only troubles me*, i. e. what is or occurs today; for after the neuter of the article we cannot always specify some definite substantive as omitted, nor indeed is this at all necessary.

8. From all these examples, in which various forms and whole phrases acquire the appearance of a substantive, merely through the remaining article of an omitted substantive, we must distinguish the two following

* The Latins, who have no article, can imitate this only in some comic expressions by a sort of composition, as *heri semper lenitas* in Terence.

cases, where such words and phrases become actual substantives by means of an article belonging to themselves:

1) *Infinitives*, e. g. τὸ πράττειν *the doing*, τὸ κακῶς λέγειν *the speaking evil*, ἥδομαι τῷ περιπατεῖν *I delight in walking about*. How much further this usage is carried in Greek than in modern languages, will be shewn in § 140.

2) Every word and every phrase, which is to be regarded as an independent object; e. g. τὸ λέγω i. e. *the word* λέγω. Plat. Protag. p. 345. *e*, περὶ ἑαυτοῦ λέγει τοῦτο τὸ ἐκών. — Phaedr. 129, καταχρήσασθαι δεῖ αὐτὸν τῷ Πῶς· δ' ἂν ἐγὼ τοιόσδε τοιῷδε ἐπεχείρησα, "he must make use of this language: How could I, such as I am, have laid hands on such an one!"

NOTE 4. In ordinary cases every *word* thus regarded as an independent object, is made neuter. In grammatical language, however, it is customary to give to every such word the gender which belongs to the name of that part of speech; e. g. because we have ἡ ἀντωνυμία *the pronoun*, we therefore find also ἡ ἐγώ i. e. the pronoun ἐγώ; and so ὁ ἐπεί, the conjunction ἐπεί, because of ὁ σύνδεσμος *the conjunction*.

NOTE 5. By another peculiarity the article τό with its accompaniment stands *adverbially*, and that too with the omission of some connecting idea; e. g. τὸ τελευταῖον *at last*, ταυτῦν (prop. τὰ νῦν) *for the present*, τὸ ἀπὸ τοῦδε *from now on, henceforth*; comp. below on the Accus. § 131. 8. —For the phrase ἰέναι τοῦ πρόσω see the marg. note to § 132. 4. 2. *c*.— For some other phrases with the article τό or τά, see under the Neut. Adj. § 128, and under the Accus. § 131.

NOTE 6. The article stands sometimes in an elliptical manner even before the relative. E. g. Plat. Rep. p. 510. *a*, τὸ ὁμοιωθὲν πρὸς τὸ ᾧ ὡμοιώθη, *that which is compared, against that with which it is compared*, where for τὸ the Pron. ἐκεῖνο could also stand. Herod. 3. 134, οὐδὲν τῶν ὅσα αἰσχύνην ἐστὶ φέροντα. Xen. Hist. Gr. II. 3. 17, τοῖς οἵοις ἡμῖν χαλεπὴ ἡ δημοκρατία, *to such as we are* (comp. § 143. 6) *a democracy is prejudicial*. Plat. Phaedr. 34, τῆς (συνουσίας) ὅθεν ἂν φρονιμώτατος εἴη. Pollux VII. 75, τὸ ὥσπερ κάρυον *that nut-like thing*.—It sometimes stands in like manner before other words which govern a clause; e. g. τὸ πότε δεῖ λέγειν δίδασκέ με, literally, *teach me the* "when it is necessary to speak;" ἓν ἔτι λείπεται, τὸ ἢν πείσωμεν ὑμᾶς, i. e. *one thing still remains, viz. this*, "if we could persuade you," Plat. Rep. 1. p. 327. *e*.

§ 126. *The Art.* ὁ, ἡ, τό, *as Demonstrative.—The Art. Postpos.* ὅς, ἥ, ὅ.

1. Both the prepositive Article ὁ, ἡ, τό, and the postpositive ὅς, ἥ, ὅ, were in the earliest language *demonstrative pronouns* for οὗτος or ἐκεῖνος. As the language became more copious and cultivated, these words gradually assumed their later and more limited usage; but still, in ma-

ny particular cases, they both retained, even in common prose, the power of real demonstratives.

2. The most frequent case is in the distinction and distribution of objects; where ὁ μέν commonly stands first, and then ὁ δέ follows, either once or oftener, as the case may require. This takes place properly only in respect to definite objects, where in English we employ *this —that*. Still, it occurs also with indefinite objects, *the one—the other, another;* and so through all the genders and numbers. E. g. τὸν μὲν ἐτίμα, τὸν δὲ οὔ, *the one he honoured, the other not;* τὸ μὲν γὰρ ἀνόητον, τὸ δὲ μανικόν, *the one action is unadvised, the other that of a madman;* τῶν πολεμίων (or also οἱ πολέμιοι) οἱ μὲν ἐθαύμαζον τὰ γιγνόμενα, οἱ δ' ἐβόων, οἱ δὲ συνεσκευάζοντο, "of the enemies some were astonished at what happened, others cried out, others prepared themselves for retreat;" τῶν ζώων τὰ μὲν ἔχει πόδας, τὰ δ' ἐστὶν ἄποδα·— κρεῖσσον καλῶς πένεσθαι ἢ κακῶς πλουτεῖν· τὸ μὲν γὰρ ἔλεον, τὸ δ' ἐπιτίμησιν φέρει.—Isocrates says of the Athenians, who had sent out colonies because of their overgrown population, that in this manner they ἔσωσαν ἀμφοτέρους, καὶ τοὺς ἀκολουθήσαντας καὶ τοὺς ὑπομείναντας· τοῖς μὲν γὰρ ἱκανὴν τὴν οἴκοι χώραν κατέλιπον, τοῖς δὲ πλείω τῆς ὑπαρχούσης ἐπόρισαν.—So also οἱ μὲν αὐτῶν—οἱ δὲ— *some of them—others.*—For ὁ μέν, ὁ δ' οὔ, see § 149 under μέν.

3. The postpositive article stands in the same manner, ὅς μέν, ὅς δέ, etc. ἅ μέν, ἃ δέ, etc. but less frequently among the genuine Attics. It occurs very often however in the later writers, as Plutarch.

NOTE 1. An example from Demosthenes is in *pro Corona* p. 248 Reisk. πόλεις Ἑλληνίδας, ἃς μὲν ἀναιρῶν, εἰς ἃς δὲ τοὺς φυγάδας κατάγων, "destroying some of the Greek cities, and bringing back the exiles into others."

4. In the narrative style ὅ, ἥ, τό often stands only once and with δέ alone, in reference to an object already named; e. g. ὁ δὲ εἶπε, *he* (this one) *said;* τὴν δὲ ἀποχωρῆσαι (Acc. with Inf.) *but that she had departed.*

5. When persons are spoken of as the subject of such a sentence, the proposition or clause can be connected by καί with what precedes. In such instances, with the *Nominative*, the forms of the postpositive ὅς, ἥ, οἵ, αἵ, are always used; while with the *Accus.* (and Infin.) those of the prepositive, τόν, etc. are preferred. E. g. καὶ ὃς, ἀκούσας ταῦτα, ἔωσεν αὐτὸν ἐκ τῆς τάξεως, "and he (that one) having heard this, thrust him out of the ranks;" καὶ οἳ, διαλυθέντες, ἐσέβαινον ἐς τὰς νῆας, Herodot.—καὶ τὸν κελεῦσαι δοῦναι "and that he (that one) had commanded to give it him."

NOTE 2. Here belong also the usual formulas in relating a conversation: ἣ δ' ὅς, *said he* (§ 109. I. 4); and the elliptic καὶ ὅς (sc. ἔφη) *then he* sc. replied.

NOTE 3. When a *preposition* belongs to the clause, μέν and δέ often stand immediately after it; e. g. ἐν μὲν τοῖς συμφωνοῦμεν, ἐν δὲ τοῖς οὔ, "in some things we agree, in others not." Isocr. Paneg. 41 εἰς μὲν τοὺς ὑβρίζοντες, τοῖς δὲ δουλεύοντες. See Reiz. de Accent. p. 13. 69.

NOTE 4. The forms in distributive propositions of this kind, do not always so regularly correspond to each other, as they are above exhibited. Very often e. g. οἱ μέν is followed in the succeeding clause by τινὲς δέ, ἔνιοι δέ, or by a name or some other mode of distinction. All this is best learned by personal reading; as also the cases where οἱ μέν is not expressed, but is presupposed by a following οἱ δέ, etc.

NOTE 5. From the old signification of the article come also the forms τὸν καὶ τόν, τὰ καὶ τά, etc. which correspond precisely to our *this and this, that and that*, etc. This occurs only in the forms beginning with τ, and is particularly frequent in Demosthenes.

NOTE 6. Finally, in the same manner is to be explained the adverbial use of the poetic Dative τῷ, *on that account, therefore*. Il. ε. 815, Γιγνώσκω σε, θεά,—Τῷ τοι προφρονέως ἐρέω ἔπος, "*Therefore* will I frankly tell thee." The same can also be expressed by the Accus. (§ 131. 7.) Il. γ. 176, Ἀλλὰ τάγ' οὐκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα, "*therefore* am I dissolved in tears."

NOTE 7. In poetry, and especially epic poetry, the use of both articles as demonstrative is far more general; and in Homer ὁ, ἡ, τό, is almost everywhere to be so taken; those cases excepted where τό, τόν, etc. stand for ὅ, ὅν, etc. by § 75. n. 2. In order to make this perfectly clear, one needs only to consider the following passages in Homer; Il. α, 340. δ, 399. ε, 715, ζ, 407. Od. ε, 106. These at first view seem to present only the ordinary article of prose; while to the attentive observer, to whom such an article in Homer is unknown, the context easily shews, that in all these and many similar passages the article is really a demonstrative; but that the demonstrative force is there not absolutely essential, and is for this reason apparently weakened. The passages are few, where this word expresses an object merely as well known and distinguished, or as particularly present to the mind of the poet; or where the demonstrative force is really so much weakened, that the transition into the true Attic article becomes apparent; e. g. Il. α, 167. η, 412. μ, 289.—Especially must we be upon our guard, not to take this form as an article, where it is separated from the substantive by the verb and the whole clause, as Ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη πόδας ὠκέα Ἶρις. Here the ἡ, as demonstr. Pron. is to be taken for our *she*, to which the name is afterwards subjoined [by apposition] in the poetical manner: "She then thus speaking departed, the swift-footed Iris." This is rendered evident by those passages, where the substantive is in like manner placed after the real pronoun οἱ (*to him*), e. g. Od. ν, 106.—From this substantive nature of ὁ, ἡ, τό, arises also in Homer the case, that an adjective is thereby apparently converted into a substantive; e. g. Il. ρ, 80 τὸν ἄριστον *the bravest*; α, 33 ὁ γέρων *the old man, elder*; and often οἱ ἄλλοι, τἄλλα. In all these instances ὁ, ἡ, τό, as Subst. has its adjec-

tive; and the shape of the thought is strictly this: 'him the bravest,' 'he the elder,' 'they the others,' etc. But here too the force of the demonstrative is often weakened by its not being absolutely essential; and then the transition into the common article is not to be mistaken.

§ 127. PRONOUNS.—ADJECTIVE πᾶς.

1. The demonstratives οὗτος and ὅδε sometimes stand instead of adverbs of place; e. g. Plat. Rep. 1. init.—*ἠρόμην ὅπου εἴη. Οὗτος, ἔφη, ὄπισθεν προσέρχεται,* "I asked where he might be? Here he comes, said he, behind thee." The demonstr. ὅδε occurs in this manner chiefly in the poets, (e. g. Od. *α*, 185. *χ*, 367,) and particularly often in the tragic poets; see Schaef. Meletem. p. 77.

2. The three principal significations of the Pron. αὐτός (§ 74. 2) must be carefully distinguished, as follows:

I. It means *self*, viz.

a. When joined to another noun so as to stand as if in apposition with it, i. e. either after the noun, or before both the noun and its article. E. g. *μᾶλλον τοῦτο φοβοῦμαι ἢ τὸν θάνατον αὐτόν,* "I fear this more than death *itself*;" *αὐτὸν τὸν βασιλέα ἀποκτεῖναι ἐβούλετο,* "he purposed to kill the king *himself*."

b. When it stands alone, the personal pronoun being omitted or implied, for *I myself*, *he himself*, etc. In such case the Nominative is chiefly employed; e. g. *αὐτὸς ἔφη he said it himself; παρεγενόμην αὐτός I went thither myself.* The oblique cases are so employed only when they begin the construction; e. g. *αὐτὸν γὰρ εἶδον* "for *himself* have I seen."

II. It stands instead of the personal pronoun of the third person, in its simple form, but only in the oblique cases; consequently like the English *him, her, it,* etc. Lat. *eum, eam, id,* etc. In this signification it can only stand after other words in a clause. E. g. *ἔδωκεν αὐτοῖς τὸ πῦρ he gave them the fire; — οὐχ ἑώρακας αὐτόν; hast thou not seen him? τὸ δέρας Αἰήτῃ ἔδωκεν· ἐκεῖνος δὲ αὐτὸ καθήλωσεν* —, "he gave the skin to Æetes, and this latter nailed it—." See also no. 7 below.

III. It means *the same*, when it has the article immediately before it; e. g. *ὁ αὐτὸς ἀνήρ the same man; ἐκέλευσε τὸ αὐτὸ* (or *ταὐτὸ*) *ποιεῖν, he ordered him to do the same thing.* For the construction of *ὁ αὐτός* with the Dative, see § 133. 2.

NOTE. 1. It follows from the above statement that the Nom. αὐτός, etc. can never mean simply *he, she, it.* To no. II, however, belong the instances, where according to the Greek construction the subject appears as an oblique case, viz. as Genitive absolute, or as Accus. with an Infinitive; in which instances therefore the oblique cases of αὐτός may be translated

by *he, she, it.* E. g. ἐπικειμένων δ' αὐτῶν "but as they pressed on;" μετὰ ταῦτα ἀπελθεῖν αὐτόν "that upon this he went away." Soph. Philoct. 777 (pray) μή σοι γενέσθαι πολύπονα αὐτά (sc. τὰ τόξα *the bow*), "that it may not become full of torment to thee."

NOTE 2. The epic writers use αὐτός without the article for ὁ αὐτός. —It stands sometimes also, even in prose, for μόνος *alone*; e. g. αὐτοὶ γάρ ἐσμεν "for we are alone;" αὐτὰ τὰ πρὸ τῶν ποδῶν ὁρᾷν "to see only what is before the feet," Xen. Laced. III. 5.

3. In the *reflexive* pronouns ἐμαυτόν, σεαυτόν, etc. (§ 74. 3,) the pronoun αὐτός loses its emphasis; αὐτὸν σέ signifies *thee thyself*, but σεαυτόν only *thyself*, as reflexive, e. g. ἔθιζε σαυτόν *accustom thyself*. So also the reflexive of the 3 pers. ἑαυτόν or αὑτόν corresponds to the Eng. *himself*. But this latter is likewise used, like the Latin *se*, where it refers to the *first* subject of two connected clauses, and where we consequently employ only *him*, etc. E. g. νομίζει τοὺς πολίτας ὑπηρετεῖν ἑαυτῷ, "he supposes that his fellow-citizens serve *him*." Still in this last case, both the simple αὐτόν and the simple ἕ, (οὗ etc. σφεῖς, σφᾶς, etc.) can also stand. Indeed this last (ἕ) is in good Attic prose limited solely, as reflexive, to this species of relation; see § 72. n. 1. The choice between these three forms, ἑαυτόν, αὐτόν, ἕ, was determined, as in so many similar instances, by a regard to perspicuity, emphasis, and euphony.

NOTE 3. The form ἕ etc. stands in this relation in Attic writers principally as follows: (1) When no emphasis is to be laid upon it, and where in the 1 pers. the enclitic μέ would be used. E. g. Plat. Rep. 1. init. κατιδὼν ἡμᾶς ὁ Πολέμαρχος ἐκέλευσε δραμόντα τὸν παῖδα περιμεῖναί ἕ κελεῦσαι, "he commanded the slave to tell us, that we should wait for *him*;" so also οἷ, Xen. Anab. 3. 1. 5. Plat. Phaedo. p. 117. *c.* Protag. p. 316. *c.* σφίσιν, Xen. Hell. 5. 4. 11. etc. (2) But when in quoting an indirect discourse, the speaker himself is introduced, this pronoun is often employed in an antithesis etc. precisely like ἐμέ. See e. g. Plat. Rep. 10. p. 617. *d.* è, where σφᾶς, οὗ, ἕ, thus occur.—Further, the Singular of this form (ἕ etc.) is on the whole everywhere rare in Attic writers; and the Plural was more frequent in both the cases above stated. Even the Nominative thus occurs, when in a discourse or opinion so quoted the speakers or thinkers are themselves the subject; e. g. Xen. Anab. 7. 5. 5, λέγειν ἐκέλευον, ὅτι οὐδὲν ἂν ἧττον σφεῖς ἀγάγοιεν τὴν στρατιάν, "they gave directions to say, that *they* could lead on the army not less well." In such a case αὐτοί could indeed be used, but would mean rather *they themselves*; while αὐτός in the Singular can stand both for *he* and for *he himself*. For the Nom. ἵ see § 72. 2 sq.

NOTE 4. Examples of the form ἑαυτόν or αὑτόν employed in the same manner, are the following: Isocr. Paneg. 12. οἱ μὲν (sc. οἱ θεαταὶ) ὅταν ἴδωσι τοὺς ἀθλητὰς ἑαυτῶν ἕνεκα πονοῦντας, where ἑαυτῶν refers to the spectators; and then in the following member — οἱ δὲ (sc. οἱ ἀθληταὶ) ὅταν ἐνθυμηθῶσιν, ὅτι πάντες ἐπὶ τὴν σφετέραν θεωρίαν ἥκου-

σιν — the word σφετέραν (formed from the simple ἕ, σφεῖς), which refers to the wrestlers, corresponds exactly to ἑαυτῶν. Further, Eurip. Hippol. 977. Xen. Mem. 1. 2. 52. Plat. Phaedr. p. 259 *a*. In many such instances, however, αὐτόν can be used; but then the proposition is stated as the opinion or view of the writer himself. See Excurs. X. ad Demosth. Mid.

NOTE 5. The reflexive of the third person acquires sometimes the power of a general reflexive, which may stand also for the *first* and *second* persons; consequently ἑαυτοῦ or αὑτοῦ also for ἐμαυτοῦ and σαυτοῦ. This observation is well grounded, is recognised by the ancient Grammarians (vid. Tim. c. not. Ruhnk. p. 92), and extends itself also to prose. But the prosaic passages by which it is supported, still require for the most part some critical investigation; and therefore the Attic senarius may here serve as proof; e. g. Soph. Oed. T. 138 οὐχ ὑπὲρ τῶν φίλων, ἀλλ' αὐτὸς α ὑ τ ο ῦ, τοῦτ' ἀποσκεδῶ μύσος, "on account of *myself*." In other poets this usage goes much farther, so that e. g. σφέτερος stands without distinction of person or number for the general idea of *own*; and also ἕ, οἷ, ἑός, serve e. g. in Apollonius, partly (like the Lat. *se*) even for the Plural, and partly as reflexives for the first and second persons. See Wolf. Proleg. ad Hom. p. 247.

4. The *Indefinite* pronoun τὶς stands also for our indefinite *one, some one*, Fr. *on*, Germ. *man;* e. g. ἄνθρωπον ἀναιδέστερον οὐκ ἄν τις εὕροι, "a more shameless person one cannot find." So even when a whole assembly is understood; e. g. ἤδη τις ἐπιδεικνύτω ἑαυτόν, "now one must shew himself," i. e. every one of you.—For the Neut. τὶ see § 150.—The *Interrogative* pronoun τίς, τί, stands likewise as in English in an indirect question; e. g. ἠρώτα με τίς εἴην, "he asked me who I might be."

NOTE 6. Hence it comes that τίς, τί, in connexion with some verbs implying search, investigation, stands instead of ὅστις, ὅ,τι. E. g. Xen. Anab. III. 3. 18 ἦν οὖν ἐπισκεψώμεθα, τίνες αὐτῶν πέπανται σφενδόνας, "if then we examine, who of them have slings."

5. Ἄλλος without the article is the Lat. *alius, another;* ἕτερος without the article has the same meaning with a stronger expression of *difference;* ὁ ἕτερος on the other hand is only used with reference to *two*, and is the Lat. *alter, the other;* see § 78. 4.—In the Plural, ἄλλοι is *others*, and οἱ ἄλλοι *the others, ceteri;* οἱ ἕτεροι presupposes a more distinct separation into two parts, *the other party*.—The Sing. ὁ ἄλλος expresses a whole, exclusive of and opposed to a definite part of the same, e. g. ἡ ἄλλη χώρα *the whole remaining land.*

6. Most of the pronouns, and the adjectives π ᾶ ς and ἅ π α ς, stand either before both the substantive and its article, or after the substantive. E. g. τούτων τῶν ἀνδρῶν *of these men*, ὁ ἀνὴρ οὗτος *this man*, δίκην ἔτισε ταύτην *he suffered this punishment*, πάντες οἱ Ἕλληνες *all the Greeks*, τῷ δήμῳ ἅπαντι *to the whole people.* Less fre-

quently πᾶς stands between the article and subst. and is then emphatic; as οἱ πάντες βόες τε καὶ ἵπποι, Plat. — Without the article, πᾶς in the Sing. commonly stands for ἕκαστος, e. g. πᾶς ἀνήρ *each, every man.*

7. The *Possessives* of the third person (ὅς, σφέτερος) are little used; but instead of them the *Genitives* of the pronoun αὐτός, e. g. τὰ χρήματα αὐτοῦ, αὐτῆς, αὐτῶν, *his, her, their property.*—In the two other persons likewise the Genitive is often used instead of the possessive; in the Singular, however, only in the enclitic form, e. g. ὁ υἱός μου. But so soon as any emphasis is required, it is only the possessive that can be used (§ 124. n. 1); or where a still stronger emphasis is required, ἐμαυτοῦ etc. e. g. Demosth. Mid. 36 bis. Still to the possessive there is often subjoined a Genitive, as if by apposition; e. g. διαρπάζουσι τὰ ἐμὰ, τοῦ κακοδαίμονος, *they plunder my things, me the unfortunate.* — But most commonly, in ideas which always stand in some necessary personal relation, such as *father, son, friend, master, hand, foot,* etc. the possessive is not expressed, and its place is supplied by the article alone; e. g. ὁ πατήρ for ὁ πατήρ μου etc.

For the enclitic Genitives μου, σου, placed before their substantives, see § 133. n. 4.

§ 128. *Neuter Adjectives.*

1. The *Neuter* of all adjective words stands without a substantive, or as a substantive, for every object which is conceived or exhibited as indefinite. It is moreover particularly the usage, to employ in many instances the *Neuter Plural,* as in Latin, where in English we use the Singular. E. g. εἶπε ταῦτα *he said this,* τὰ καλὰ *the beautiful,* i. e. all that is beautiful; οὐδὲ τὰ ἀναγκαῖα δύνανται πορίζειν, "not even *that which is necessary* can they acquire." Hence, e. g. τὰ ἐμά means not only *my things, my affairs,* but also still more indefinitely, *what concerns me.*

2. The *Neuter Singular* on the contrary expresses more the abstract idea of the object; e. g. τὸ καλόν *the beautiful,* considered in itself alone; τὸ θεῖον *the divinity,* or every divine nature ever so obscurely apprehended and acknowledged; τὸ τῆς γυναικὸς δοῦλον καὶ θεραπευτικόν "the submissive and obliging nature of woman." Hence consequently the neuter of the participle can also stand as an abstract, e. g. τὸ συγκεχωρηκός "that which yields," i. e. *pliability* of mind, etc.

Note 1. The *Neuter of the Article* standing alone with the Genitive is still more indefinite, and marks simply a *relation* or *reference, derivation,* etc. E. g. τὸ δὲ τῶν χρημάτων μάλιστα ποθεῖτε ἀκούσαι, πόσα καὶ πόθεν ἔσται,

"as to the money, you are chiefly anxious to hear, how much it is to be, and whence it is to come," Demosth.—*τὰ τῶν θεῶν φέρειν δεῖ*, "what is from the gods must be borne."

NOTE 2. Hence arises a mode of circumlocution belonging more especially to the Attics, in which *τό* and *τά* are used with a Genitive, and which will be best illustrated by examples. Thus they often say *τὰ τῆς τύχης*, where we say simply *fortune;* Demosth. Ol. I, *ταράττει αὐτὸν τὰ τῶν Θετταλῶν*, i. e. *the Thessalians* (in whom he had no confidence) *make him trouble; τὰ τῶν βαρβάρων ἐστὶν ἄπιστα φύσει*, i. e. *the barbarians are by nature distrustful; τὸ τῆς πόλεως γενναῖον καὶ ἐλεύθερόν ἐστι, the state is something noble and free*, Plat. Menex. 17; and so in the description of a charming spot, *πάντων δὲ κομψότατον τὸ τῆς πόας* "but the most beautiful of all is the grass," Plat. Phaedr.—Hence the Neut. of the *possessive* with the article stands in the same manner for the personal pronoun; e. g. *τὸ ἐμόν* for *ἐγώ*, strictly *what concerns me, my person*, etc.

NOTE 3. In like manner the Greeks can use *πάντα*, as we use the word *all*, to express the idea of *every one;* e. g. Eurip. *τῶν βαρβάρων γὰρ δοῦλα πάντα πλὴν ἑνός*, "among the barbarians *all is slave*, except one;" in full, *τὰ τῶν βαρβάρων πάντα*, i. e. *οἱ βάρβαροι πάντες*.

NOTE 4. The Neuter of the adjective used instead of the *adverb* is rare in prose (§ 115. 4), except in the Compar. and Superlative. In the poets it is very frequent, e. g. *δεινὸν βοᾷν, ἔκπαγλα φιλεῖν*, "to cry out fearfully, to love immoderately."—The adverbial significations of the pronouns and similar general adjectives are easy to be understood; as *τὸ πᾶν wholly, τὰ πολλὰ καθεύδει he sleeps much of the time*, etc. We subjoin however further *τοῦτο μὲν—τοῦτο δὲ, on the one hand—on the other hand; τὰ μὲν—τὰ δὲ, partly—partly;* both of which formulas are entirely adverbial; e. g. Demosth. Lept. p. 474. 25. Xen. Mem. I. 3. init.

THE NOUN IN CONSTRUCTION.

§ 129. SUBJECT AND PREDICATE.

The *Subject* of a proposition or sentence is that of which something is affirmed; the *Predicate* expresses that which is affirmed of the subject; the *Copula* shows that the subject and predicate stand thus in relation to each other. The subject is always represented by a *substantive* or by some word standing in the place of a substantive; the predicate, when independent, as expressing some attribute or quality, is usually an adjective or some equivalent word; and the simple copula is the verb *to be*, in Greek *εἶναι, ὑπάρχειν, γίγνεσθαι, φῦναι, κυρεῖν*.—These three parts of a proposition, however, are not always found thus separated; but the idea of the predicate and that of the copula are more commonly united in one word. This is the case in all *verbs;* except those which contain simply the idea of the copula, as *εἶναι* etc. above; or those which can of themselves express no complete and definite predicate, e. g. verbs signifying *to be called, to appear, to remain*, etc.

The general principle of grammar is, that the subject being the most important part of a proposition, the other parts must correspond to it so far as possible in their external form. Hence the rule: *The predicate and copula must respectively agree with the subject in person, number, and gender; the predicate also in case, etc.*—To this rule the following specifications are mostly exceptions.*

1. The Nominative of the Neut. Plural commonly takes in Greek the verb in the *Singular*. E. g. *τὰ ζῶα τρέχει animals run, ταῦτά ἐστιν ἀγαθά this is good, Ἀθηναίων ηὔξετο τὰ πράγματα.*—*ἔστι ταῦτα* "this is," i. e. it is true, it is so; *τῶν ὄντων τὰ μέν ἐστιν ἐφ' ἡμῖν, τὰ δ' οὐκ ἐφ' ἡμῖν*, i. e. in our power.

NOTE 1. So soon however as the subject stands further removed from its verb, and when too it denotes animated beings (e. g. Xen. Ages. I. 21, *παιδάρια*), writers prefer to put the verb in the Plural. But even without these circumstances, there occur instances of the natural construction, especially in the poets.

2. When the subject consists of several persons or things, singly specified, which *follow* the verb, the latter often stands in the *Singular*. E. g. *ἔστι καὶ ἐν ταῖς ἄλλαις πόλεσιν ἄρχοντές τε καὶ δῆμος*, where if *ἄρχοντες* stood alone the verb would necessarily be *εἰσί*.—Plat. Rep. III. p. 363. *a, ἵνα γίγνηται αὐτῇ ἀρχαί τε καὶ γάμοι καὶ ὅσαπερ κ. τ. λ.*

NOTE 2. An example of this, when the *verb* follows, is furnished by Homer, Il. ϱ. 386, *Γούνατά τε κνῆμαί τε πόδες τε—χεῖρές τ' ὀφθαλμοί τε παλάσσετο.*

NOTE 3. Some dialects connect also a verb Singular in particular instances with masculine and feminine Plurals which relate to *things*. This peculiarity is called from the usage of Pindar, *Schema Pindaricum*. The construction is somewhat more natural, though still always rare, when the verb *precedes*; as in *τῆς δ' ἦν τρεῖς κεφαλαί* mentioned in the second marg. note to § 108. IV. 4; in which form of the construction even proper names occur. See on this subject Lesbon. p. 184. Herm. ad Pind. Ol. VIII. 10. and XI. 5. Valck. ad Herodot. V. 12. Here then belongs the common phrase *ἔστιν οἳ* etc. see § 150, *ἔστι*.

3. *Collective* nouns on the contrary, i. e. nouns Singular which express multitude, often have their verb in the Plural. E. g. *ὣς φάσαν ἡ πληθύς* (Hom.) *thus spoke the multitude; τὸ στρατόπεδον ἀνεχώρουν* (Thucyd. V. 60) *the army retired.*†

4. When in Greek, as in Latin, single persons speak of themselves in the Plural, (as is often the case in tragedy,) it is to be observed, that

* These two introductory paragraphs have been added by the Translator for the sake of younger students.

† This construction occurs even in the Genitive absolute, *τοῦ στόλου—πλεόντων*, Demosth. Mid. § 45.

if a *female* thus speaks, the predicate always stands in the *Masc.* Plural. See for this and other similar instances, Hermann ad Viger. n. 50.

5. The *Dual* is not a necessary form (§ 33. 2). Hence, not only can every proposition in which *two* are spoken of, be expressed in the Plural; but the subject of it may be in the Dual and the verb in the Plural, and *vice versa.* In such case the different predicates and adjuncts of the subject can vary between the two forms, as euphony may require. Examples may be left to personal observation.

NOTE 4. Those forms of nouns, adjectives, etc. which belong immediately together, observe here the conformity required by § 123; except that (1) the numeral words *δύο* and *ἄμφω* sometimes have Plural forms connected with them, e. g. *δυεῖν ἡμερῶν*; and (2) that the construction of the participle shares the license of the verb; e. g. Aristoph. Ran. 573 *νὼ—δείσασαι ἀνεπηδήσαμεν.* Eurip. Alc. 903 *δύο ψυχὰς συνέσχεν ὁμοῦ —διαβάντε.* The rare instances where the Dual form occurs instead of the real Plural, have been already mentioned in § 33. n. 8. § 87. n. 6.

6. When an adjective as *predicate* is separated from its substantive, it often stands in the neuter, where the substantive is a masculine or feminine; and in the Singular, where the substantive is in the Plural. That which the predicate expresses, is in this case considered in general, as a *thing;* and hence the idea *thing* or *something*, can always be subjoined. E. g. *ἡ ἀρετή ἐστιν ἐπαινετόν, virtue is* (something) *praiseworthy; οὐκ ἀγαθὸν πολυκοιρανίη* Hom.—*εἴθ᾽ ἡδύ, εἴτ᾽ ἀνιαρὸν παῖδες γίγνονται, ἀγνοεῖ·—χαλεπὸν ἀκροατὴς ἀσύνετος*, where we should say more fully, "a stupid hearer is a troublesome thing." Aristoph. Eccl. 236, *χρήματα πορίζειν εὐπορώτατον γυνή.*—This usage is most common, when the predicate refers at the same time to several objects specified singly, which are all or mostly inanimate things; e. g. *τὸν αὐχένα καὶ τὴν κεφαλὴν φαίνει κεχρυσωμένα* Herodot. *ἀνὴρ Καρμάνιος καὶ κύων ἀμφότερα ἀγριώτατα*, Ælian. N. A. III. 2.

7. The *Subject* of the verb, as in Latin, wherever it is sufficiently obvious from the verbal-ending or from the connexion, and where no emphasis rests upon it, is commonly *not expressed;* i. e. in cases where we always insert the substantive pronouns *I, thou, he, it,* etc.

NOTE 5. But an adjunct can nevertheless be subjoined by apposition to the omitted pronoun; e. g. *ὁ δὲ Μαίας τῆς Ἄτλαντος διακονοῦμαι αὐτοῖς*, "and I, the son of Maia the daughter of Atlas, wait upon them." Lucian.

8. The word denoting the subject is also omitted, when the verb itself expresses the customary action of the subject; e. g. *σαλπίζει* or *σημαίνει*, "*the trumpeter* gives the signal with the trumpet." So too in Demosthenes, *ἀναγνώσεται ὑμῖν, he shall read aloud to you,* spoken of the

ordinary official reader; and so in Herodotus of other ordinary employments in sacrifice, hunting, etc. e. g. II. 47, 70. Comp. note 6 below.

9. The same takes place where in English we use *it*, and thus indicate an operation of nature or of circumstances; e. g. *ὕει it rains*, where we are not to suppose an omission of *Ζεύς*, although the Greeks often said *Ζεὺς ὕει*, etc. So too *προσημαίνει it announces itself*, e. g. in the air; *ἐδήλωσε δέ and so it shewed itself*, etc. Xen. Mem. I. 2. 32.

10. *Impersonal Verbs*, as they are usually called, i. e. such as imply no definite person or subject, are of another kind. In them the subject is not left in obscurity, as in those just mentioned (no. 9), but the *action* to which they refer, whether expressed by an Infinitive or by another dependent clause, is the real subject of such verbs. The peculiarity of them therefore consists simply in this, that their subject has not the form of a noun, to become which however the Infinitive needs only the article; e. g. *ἔξεστί μοι ἀπιέναι*, i. q. *τὸ ἀπιέναι ἔξεστί μοι*, lit. "the going away is permitted to me," i. e. *it is permitted to me to depart*. Of this kind are *δεῖ*, *χρή*, *ἀπόχρη*, *δοκεῖ*, (all of which see in the Catal. of Anom. Verbs,) *πρέπει it becomes, is proper*, *ἐνδέχεται it is possible*, etc. These admit in part likewise of personal constructions, which require no special illustration. In like manner whole phrases, like *ἔχει λόγον*, *consentaneum est*, are in this sense to be considered as impersonal.

11. The English indefinite subject *one, some one*, (Fr. *on*, Germ. *man*,) is most commonly expressed in Greek by the pronoun *τὶς* (§ 127. 4). In certain cases it is made by the second person, as also in English, e. g. *φαίης ἄν*, *you might say*; or as in Latin and English by the third person Plural, or by the Passive, chiefly in the phrases *φασί*, *λέγεται*, but also with other verbs; e. g. Thucyd. VII. 69 *ὅπερ πάσχουσιν ἐν τοῖς μεγάλοις ἀγῶσιν*.

Note 6. The word *τὶς* can be omitted, and consequently the verb stand alone in the 3 person, when under the idea of *one, some one*, we understand either (1) the person on whom the action is incumbent (comp. no. 8 above), e. g. *τὸν λαμπτῆρα προσενεγκάτω*, "let *some one* bring hither the lantern," Xen. Symp. V. 2; or (2) the indefinite subject of a preceding verb, e. g. *οὐκ ἔστιν ὀρθῶς ἡγεῖσθαι ἐὰν μὴ φρόνιμος ᾖ*, "it is not possible to be a good leader, unless *one* has capacity," Plat. Meno. 38.

12. When on the other hand a Nominative stands *without a verb*, the verb *εἶναι* is most commonly to be supplied. E. g. *Ἕλλην ἐγώ I am a Greek*; *τὰ τῶν φίλων κοινά*·—*Σιμωνίδῃ οὐ ῥᾴδιον ἀπιστεῖν*· *σοφὸς γὰρ καὶ θεῖος ὁ ἀνήρ*.

Note 7. Some words are not easily found construed otherwise than in this elliptical manner. So especially *ἕτοιμος*, e. g. *κἀγὼ πάσχειν ὁτιοῦν*

ἕτοιμος, ἐὰν μὴ ταῦθ' οὕτως ἔχῃ Demosth. So even without ἐγώ, e. g. Luc. Catapl. 10 καὶ μὴν ἐγγυητὰς ὑμῖν ἕτοιμος παρασχέσθαι. Somn. 6. See Heind. ad Plat. Phaedr. 69. Valck. ad Phoen. 976. So in Homer ἐπιδευής *needy*, e. g. Il. ε. 481. ι. 225. See φροῦδος § 150.—In like manner the Nominatives χρεών and ἀνάγκη *necessity*, θέμις *right*, are used alone as impersonals, ἐστί being omitted, *it is necessary, it is right*, e. g. οὐ καὶ τοῦτο ἀνάγκη; *is not this also necessary?* See Heind. ad Plat. Gorg. 68. The same holds good as to the use of the Neut. of verbal adjectives in τέον in the Nominative, e. g. ποιητέον *faciendum est, one must do*; see § 134. 10.

The *Nominative Absolute* is different; for this see § 145. n. 1 sq.

§ 130. The Object.—Oblique Cases.

1. That on which an action is exerted, or to which it refers, constitutes what is called the *Object*; and always stands in one of the three cases, Genitive, Dative, or Accusative. These are hence called *dependent* or *oblique* cases, *casus obliqui*.

2. The *immediate* object, upon which the action of a transitive verb is directed, and without which we cannot conceive of such a verb, commonly stands in the Accusative; e. g. λαμβάνω τὴν ἀσπίδα *I take the shield*. The *remote* object, which may stand along with the Accusative, or with an intransitive verb, is usually dependent on a preposition; e. g. λαμβάνω τὴν ἀσπίδα ἀπὸ τοῦ πασσάλου "I take the shield *from the nail*;" ἕστηκα ἐν τῷ ἐδάφει "I stand *upon the ground*."

3. Of the relations and adjuncts which may thus constitute a remote object, those which occur most frequently are for the most part expressed by a *case alone*, i. e. without a preposition. For this purpose, two cases are specially employed in those European languages which do this, viz. the Genitive and Dative. E. g. in German; "Ich gebe das Geld *dem Manne*," I give the money *to* the man, or I give the man the money. "Er versicherte mich *seines Wohlwollens*," he assured me *of* his favourable disposition.*

4. But when we come to particulars, we find that languages differ much in this respect from one another. What is expressed in one language by one case, is given in another by a different one. Very often one language employs a preposition, where another needs merely the simple case; and not unfrequently both modes are usual in a language at the same time. E. g. *he told it me* or *to me*; *I will write him a letter* or *a letter to him*.

Note 1. All this must be constantly borne in mind, in order to form a correct judgment on the subject, when in Greek a relation is expressed by a simple case, which in English and other languages requires a prepo-

* It is hardly necessary to observe, that the English language can in general mark these relations only by the help of prepositions.—Tr.

sition. This has often been accounted for by the assertion, that in such clauses in Greek *the preposition is omitted*, which elsewhere governs the case in question. Such a view can indeed sometimes serve to render the idea of such a clause or proposition clearer to our minds; but it by no means necessarily follows, that this preposition was formerly always actually employed in this connexion, and was afterwards omitted for the sake of conciseness. It is often impossible to specify, in a particular example, what preposition would have had, in this instance, just this particular case. We must therefore keep in mind only the *idea* or *relation* expressed in such a proposition; and assume, that this idea is also *included in the form of the case*. All *three* of the oblique cases are used in this manner in Greek; as we shall see in the following paragraphs.

5. We may assume it as a principle in the ancient languages, than which nothing is more common in respect to *both* species of the object, that, so soon as a person or thing has been once mentioned, and the relation or reference to the same is sufficiently clear from the verb itself, the object is *not expressed;* just as in the case of the subject and the possessive pronouns, § 129. 7. In this way the multiplication of pronouns so common in modern languages is avoided. We wish here only to call the learner's attention to this characteristic of the ancient languages; subjoining a few examples. E. g. *ἐν ᾗ δ' ἂν τῶν φυλῶν πλεῖστοι ὦσιν ἀνδρικώτατοι, ἐπαινοῦσιν οἱ πολῖται,* where *ταύτην* must be mentally supplied before *ἐπαινοῦσιν*.—Xenoph. Hell. III. 4. 3, *ἐπαγγειλαμένου τοῦ Ἀγησιλάου τὴν στρατείαν Agesilaus offering himself as leader of the expedition, διδόασιν οἱ Λακεδαιμόνιοι* (sc. *αὐτῷ*) *ὅσαπερ ᾔτησεν*.—Athen. 8. p. 339, *ὃν ἤν ἴδῃ, τὰς χεῖρας οὐκ ἀφέξεται* (sc. *αὐτοῦ*). It follows of course, that in these and all other instances, the pronouns can be equally well inserted, whenever required by emphasis or euphony.

NOTE 2. Another instance of the omission of the object, is that of the *reflexives ἑαυτόν, ἐμαυτόν*, etc. which takes place, or can be assumed as taking place, whenever a verb which is elsewhere always transitive, becomes in certain circumstances *intransitive;* as e. g. several of the compounds of *ἄγειν to lead*, in which the intransitive idea *to go* predominates, commonly with the accessory idea of pomp or multitude; e. g. *ἐξεχώρησε τῆς ὁδοῦ, προσάγοντος τοῦ τυράννου*, "he went out of the way, because the tyrant was approaching (i. q. approached himself)." Such instances belong properly to the lexicon.—There is here a twofold caution to be given: (1) We must not be too ready with this mode of explanation, and especially must not apply it to prose writers, until we are convinced that the usage in the phrase in question is established by custom. (2) We must not regard the omission of *ἑαυτόν* as everywhere a necessary supposition; since in many verbs it is philosophically more correct to assume that the verb had *originally* both an immediate and causative sense (§113. 2); e. g. in *ὁρμᾷν go forth* and *urge on*.

NOTE 3. The case governed by any verb, can properly be further governed in the same manner only by the participle of that verb. The substantives and adjectives derived from the same verb, usually change the case into the Genitive or render a circumlocution necessary. We find however not unfrequently in Attic writers, not only the Accusative but also the Dative of a verb, joined with a peculiar force and conciseness to the verbal noun or adjective. E. g. *ἀκολουθητικός τινι addicted to something, ἡ ἑκάστῳ διανέμησις the distributing to each, πρὸς ἐπίδειξιν τοῖς ξένοις in order to show to strangers;—τὰ μετέωρα φροντιστής one who meditates on things above the earth* (Plat. Apol. 2.) from *φροντίζειν τι meditate on any thing*;—Plat. Alcib. II. 7 *ἀνήκοον εἶναι ἔνιά γε χθιζά τε καὶ πρωϊζὰ γεγενημένα not having heard of some—occurrences* (elsewhere *ἀνήκοον εἶναί τινος*).—The adjective ἔξαρνος is always so construed, and in connexion with the substantive verb (εἶναι) signifies therefore *to deny, disown*, and governs (precisely like *ἀρνεῖσθαι*) not only the Infinitive (ἔξαρνός εἰμι ποιῆσαι), but also the Accus. e. g. ὅπως μὴ ἔξαρνος ἔσει ἃ νῦν λέγεις, Plat. Euthyd. p. 283. *c.*

NOTE 4. Many verbs can have not only a regular object, but by means of a conjunction can likewise be followed by another clause or proposition, instead of a proper object. We sometimes find both modes of construction at the same time in one verb; e. g. *καὶ χρήματα παρασκευάζονται καὶ φίλους, καὶ ὅπως ἂν ἄσιν ὡς πιθανώτατοι λέγειν*, Plat. Gorg. 77.—*τῶν πολλῶν ἱκανῶς ἰδόντες τὴν μανίαν, καὶ ὅτι οὐδεὶς αὐτῶν οὐδὲν ὑγιὲς πράττει*, id. Rep. 6. p. 496. *c.*

§ 131. *Accusative Case.*

1. The most natural use of the Accusative, viz. to designate the immediate object (§ 130. 2), requires no further illustration. We adduce here therefore only those instances, in which Greek usage differs from that of other languages.

NOTE 1. The particular instances of verbs which in one language take the object as *immediate* in the Accusative, and in another language take it only as *remote*, i. e. either govern the Genitive or Dative or require to be construed with a preposition, can be learned only by practice and from the lexicon. Thus e. g. the idea *to imitate* takes in Greek, Latin, and English, the person in the Accusative, but in German in the Dative. E. g. *μιμεῖται τὸν Ἡρακλέα*, 'imitatur Herculem,' 'he imitates Hercules,' 'er ahmet dem Heracles nach.' Further, we say, 'he swore *by* the Gods;' but the Greeks say *τοὺς θεοὺς ὤμοσεν*. The following examples may also be noted: *κολακεύειν fawn upon, flatter, λανθάνειν* (τινά) *to be concealed from, ἀδικεῖν do wrong to, ὠφελεῖν be useful to, ἀποδιδράσκειν* (τινά) *run away from*, etc. all of which, contrary to our English usage, take in Greek the Accusative.

2. Verbs which properly have no transitive signification, i. e. verbs neuter or intransitive, can yet sometimes be conceived of as transitive, and can thus take an Accusative. E. g. from *ῥέω flow*, it can be said in Greek, *αἱ πηγαὶ ῥέουσι γάλα καὶ μέλι*, where we say, "the fountains flow *with* milk and honey." Such instances are easily apprehended, and belong to the lexicon.

3. It is a characteristic of the Greek language, that it often connects with a verb, the Accusative of the corresponding or kindred *abstract* substantive. This is chiefly done by way of modifying, limiting, or rendering definite the general idea expressed by the verb; somewhat as in English *to run a race, to dream a dream, to die a death*, etc. The Greek language however carries this much farther than the English. E. g. *ζῇ βίον ἥδιστον he lives a most pleasant life; γλυκὺν ὕπνον κοιμᾶσθαι to sleep a sweet sleep; κινδυνεύσω τοῦτον τὸν κίνδυνον* "I will expose myself *to* this danger;" *φανερῶς τὸν πόλεμον πολεμήσομεν* "we will wage the war openly;" *ἡ ἀδικία ἣν ἠδίκουν σε* "the wrong *with* which I have wronged thee" (comp. no. 5 below); *ἐπιμελοῦνται πᾶσαν ἐπιμέλειαν*. The Greek language avoids in this way the enfeebling accumulation of such words as our *make, do, have*, etc.—For the same construction with the Passive, see § 134. n. 2.

NOTE 2. Sometimes even a *predicate* with the verb *εἶναι* has such a kindred Accus. connected with it; e. g. *δοῦλός ἐστι τὰς μεγίστας δουλείας*, 'he is the slave *of* a very great slavery.' The advantage of this mode of expression will be apparent, from the vain attempt to give it with equal force in English.—In verbs which are in themselves transitive, this construction assumes a shape not indeed strictly logical, but yet entirely perspicuous; as *ἀγνοεῖν ἄγνοιαν αἰσχίστην*, 'he is ignorant *with* a shameless ignorance.'

4. The Greeks often employ the Accusative to express also that which in the nature of the thought and language, is the *remote* object. Thus the *immediate* object of *ποιεῖν* is the *deed* done, of *λέγειν* the *words* spoken; the *remote* object, in the usual acceptation, is the person *to* or *for* whom any thing is done or said; yet the Greeks always say *κακῶς ποιεῖν τινα do evil to any one, maltreat him, κακῶς λέγειν τινά speak evil of any one, calumniate him*. But many verbs are also of such a nature, that their action can be conceived of as exerted in a two-fold manner, and in reference to two different objects, both of which are *immediate*, and consequently to be put in the Accusative. Thus in English the verb *to wrap*; as *I wrap the child* (in the cloak), and *I wrap the cloak* (around the child).

5. From this two-fold verbal relation, is to be explained the usage so frequent among the Greeks, that such verbs very commonly exhibit both these relations to an object in the Accus. at the same time, and in the same clause. To speak more briefly, such verbs govern two Accusatives, one of which usually denotes the *person*, and the other the *thing*, to which the action of the verb refers. E. g. *τί ποιήσω αὐτόν; what shall I do to him? πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησεν*. So *διδάσκουσι τοὺς παῖδας σωφροσύνην*,—one of the few instances where

the Latin, and also the German and English have the same construction; 'docere aliquem artem,' 'einen die Kunst lehren,' 'to teach one a trade;' *Θηβαίους χρήματα ἤτησαν.*—So especially the ideas of *clothing* and *taking away;* as *ἐνδύειν τινὰ τὸν χιτῶνα*; *ὑποδεῖν τινα καρβατίνας to pull on coarse shoes for any one; ὃν τὴν ψυχὴν ἀφείλετο whom he has deprived of life; ἕτερον παῖδα ἐκδύσας χιτῶνα, τὸν ἑαυτοῦ ἐκεῖνον ἠμφίεσεν.—τοὺς πολεμίους τὴν ναῦν ἀπεστερήκαμεν.*—Further, *τοῦτο μὴ ἀνάγκαζέ με.—οὔ σε ἀποκρύψω τὰς ἐμὰς δυσπραγίας.* Thus too the ideas of *entreating, asking*, etc.*

6. The Accusative expresses further the *remote* object, when, as is very common in Greek, it is employed to specify the part, circumstance, or definite adjunct, by which a more general assertion is qualified. E. g. *καλὸς ἐστι τὸ σῶμα he is handsome as to his body, πόδας ὠκύς swift-footed, πονεῖν τὰ σκέλη to have pain in the legs, ἀλγῶ τὰς γνάθους · — θαυμαστὸς τὰ τοῦ πολέμου admirable in the things of war, Σύρος ἦν τὴν πατρίδα he was a Syrian as to country, Σωκράτης τοὔνομα Socrates by name.* In like manner the names of games and contests are annexed in the Accus. to the verbs expressing the different kinds of action in the games, etc. as *δραμεῖν τὸ στάδιον, νικᾶν Ὀλύμπια, ἐστεφανῶσθαι Πύθια.*

NOTE 3. This is the well known *Greek construction* which the Latin poets so often imitate, e. g. *os humerosque deo similis.* In English a preposition is necessary, viz. *as to, of, by, in*, etc. and likewise in Greek a preposition, especially *κατά*, is sometimes employed in such examples with the Accusative. Hence commentators commonly supply *κατά* at once in all such instances, as if it were omitted. But it is better to accustom ourselves to regard the Accusative in itself as a case of the *remote* object in Greek; see § 130. n. 1.—For the same construction with the Passive, see § 134. n. 2.

7. Verbs which never take a *substantive* in this manner in the Accusative, admit this case nevertheless, so soon as a pronoun or other more general word takes the place of a definite designation or circumstance. E. g. *τί χρῶμαι αὐτῷ*; "*for what, how*, shall I use it?" *οὐκ οἶδα, ὅ,τι σοι χρῶμαι*, lit. "I know not *for what, how*, I shall use thee," i. e. what I shall do with thee, how I shall treat thee; *πάντα εὐδαιμονεῖν* "to be fortunate *in all things*," etc.†

NOTE 4. From these two usages (Text 6 and 7) are to be explained

* It is not meant to be said, that *all* such verbs, or that those above adduced *always*, have this construction. We only wish here and in the following pages, to direct the learner's attention to such constructions as are in some degree general, or have some peculiarity. The usage under every *particular* verb must be learned from observation or from a good lexicon.

† The Accus. *ἀμφότερα* is different; see § 150.

those instances of a *double Accusative* in which not the person, but the thing is the remote object. E. g. in such phrases as *τὴν ἐν Μαραθῶνι μάχην τοὺς βαρβάρους ἐνίκησεν · — τὰ μέγιστα ὠφελήσετε τὴν πόλιν · — πολλά με ἠδίκηκεν* "he has offended me in many things." — In many of the examples adduced above (Text 5), as *διδάσκειν, ἐνδύειν*, it may seem doubtful, whether the person or the thing is to be taken as the remote object; and it is most natural to assume, that in such instances, both objects originally presented themselves as equally near or immediate.—For the Accusative in construction with the Passive and with the Middle, see further §§ 134, 135.

8. Under this same head falls also the Accusative which marks, as with us, the *length* or *duration* of time. E. g. *πολὺν χρόνον παρέμεινεν* "he remained with him *a long time*;" *καθῆντο ἐν Μακεδονίᾳ τρεῖς ὅλους μῆνας* "they remained in Macedonia *three whole months*." The phrase *τὰ πολλὰ καθεύδει*, and the like, we have already explained § 128. n. 4. — So likewise the Accusative of *measure* or *distance*; e. g. *ἀπέχει δέκα σταδίους he is ten stadia distant.*

NOTE 5. The Accusative is sometimes subjoined to a proposition or clause, as if in apposition with the action therein expressed; and it may then be resolved into the circumlocution, *which is* or *which will be* so and so. E. g. Il. ω, 735 *ἦ τις Ἀχαιῶν ᾠίψει (αὐτὸν) ἀπὸ πύργου, λυγρὸν ὄλεθρον*, i. e. "which is a dreadful death;" Eurip. Orest. 1105 *Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν*, "Helen we will slay, to the bitter grief of Menelaus."

NOTE 6. A proverbial phrase is usually denoted by inserting immediately before it the words *τὸ λεγόμενον*. E. g. Plat. Gorg. init. *ἀλλ' ἦ, τὸ λεγόμενον, κατόπιν ἑορτῆς ἥκομεν*; "do we come then, *as they say*, after the feast?" So also *τὸ τοῦ ποιητοῦ*, "as the poet says," before a quotation from a poet, etc. — The analogy of other similar phrases shews that these neuters are Accusatives, which in other languages would be expressed by a preposition with its case; as in Eng. "*according to* what the poet says," etc. — In like manner must we also explain the wholly adverbial expressions: *τοὐναντίον on the contrary* (e. g. *οὗτος δὲ, πᾶν τοὐναντίον, ἠβούλετο μὲν, οὐκ ἠδύνατο δέ*); *ταὐτὸ τοῦτο in the very same manner*; and some others.

§ 132. *Genitive Case.*

1. The peculiar use of the Genitive with another substantive, belongs to the Greek in common with other languages. We here therefore adduce only its secondary uses and significations in Greek, especially those in which it is subjoined to *adjectives*, *verbs*, and *adverbs*.

2. We must however premise as the basis of all our remarks, that the fundamental idea of the Genitive is that of *separation* or *abstraction*, of *going forth from* or *out of* any thing. Hence therefore the ideas of the prepositions OF (*out of*) and FROM, lie primarily in the case itself.

Note 1. For the poets this principle can hardly be extended far enough; since there is scarcely a construction which in the common language requires ἀπό or ἐξ, that cannot be given in poetry by means of the Genitive alone. E. g. Arat. 185, spoken of a line, *ποδὸς ἐς πόδα τείνει* "*from* one foot to the other."

3. But although the Greek thus connects with the simple Genitive, several classes of words which in other languages require such a preposition, yet it by no means follows that this preposition is always omitted in Greek. It follows only, that when such a preposition is here and there actually expressed, it is rather to be regarded simply as an *addition* for the sake of perspicuity.

4. The Genitive consequently stands in the following connexions:

1) With most verbs which express the ideas of *freeing, restraining, desisting, deviating.* E. g. *ἀπαλλάττειν τινὰ νόσου to free one from disease; εἴργειν τινὰ τῆς θαλάσσης to keep one back from the sea; παύειν τινὰ πόνων* lit. *to cause one to desist* i. e. procure him rest *from toils; λήγειν τῆς θήρας to leave off hunting; ἁμαρτεῖν ὁδοῦ deviate from the way, miss the way; διαφέρειν τῶν ἄλλων to be different* (deviate) *from others; ἄρχων ἀγαθὸς οὐδὲν διαφέρει πατρὸς ἀγαθοῦ.* For this *οὐδέν* comp. § 131. 7.

2) In expressions which contain the idea of *selection, exception,* and generally of *some part* of a whole, viz.

a) With *Adjectives* and *Pronouns,* when these serve to distinguish an object from others of the same kind. E. g. *μόνος ἀνθρώπων alone of* (or among) *all men; οὐδεὶς Ἑλλήνων no one of the Greeks; οἱ φρόνιμοι τῶν ἀνθρώπων* lit. "the wise or clever among men," i. e. clever persons; *τῶν ἀνδρῶν τοῖς καλοῖς κἀγαθοῖς αἱρετώτερόν ἐστι θανεῖν ἢ δουλεύειν.* See also in § 130. 5, the example *ἐν ᾗ δ' ἂν τῶν φυλῶν* "in which *of* the tribes," i. e. in which tribe.

Here belong too, from their nature, all *Superlatives.* E. g. *ἡ μεγίστη τῶν νόσων ἀναίδεια·—κτημάτων πάντων τιμιώτατόν ἐστιν ἀνὴρ φίλος συνετός τε καὶ εὔνους.*

Note 2. When any thing in the Sing. is to be expressed as being a part of some whole which is also in the Singular, the Greeks are accustomed to put the part in the same gender with the Gen. of the whole, instead of putting it in the neuter; just as in the Plur. phrase *οἱ φρόνιμοι τῶν ἀνθρώπων* above. E. g. *ἡ πολλὴ τῆς Πελοποννήσου the great* (greatest) *part of the Peloponnesus; ὁ ἥμισυς τοῦ χρόνου half of the time.* So in superlatives, e. g. *ἡ ὀρθοτάτη τῆς σκέψεως the most correct mode of investigation,* Plat. Cratyl. 18.

Note 3. With this coincides also the phrase *δεινότατος σαυτοῦ ἦσθα thou surpassedst thyself,* and the like.

b) With words which mark *time* and *place*, when they denote *parts* of some greater time or space. E. g. *τρὶς τῆς ἡμέρας three times a day; ὁπότε τοῦ ἔτους in what part of the year; ποῖ γῆς ἀφικόμην; to what part of the earth have I come?* like *ubi terrarum; πανταχοῦ τῆς ἀγορᾶς everywhere in the market; πόρρω τῆς ἡλικίας far advanced in years.*

NOTE 4. Hither we may refer too the phrases: *εἰς τοῦτο ἀναισχυντίας προβέβηκε*, "to this degree of—;" *πρὸς τοῦτο καιροῦ πάρεστι τὰ πράγματα*, "to this (decisive) point of time (situation of things) have affairs come;" and the like.

c) Wherever the sense is limited to a *part;* e. g. *μέτεστί μοι τῶν πραγμάτων I take part in the affairs.* Hence in all phrases where the idea of *some* or *a part* can be supplied; e. g. *ἔδωκά σοι τῶν χρημάτων* "I have given thee *of* my money," i. e. *some* or *a part.* Hence *κατέαγα τῆς κεφαλῆς* strictly "I am broken as to *a part* of my head," i. e. I have a hole in the head.*

d) In the same manner, with the ideas of *eating, drinking,* and generally of *enjoying, profiting*, etc. so soon as it is specified in general *of what* one eats, or *what* one enjoys, etc. E. g. *ἐσθίειν κρεῶν, πίνειν ὕδατος, to eat some flesh, to drink some water;* where *ἐσθίειν τὰ κρέα* would mean *to eat up the flesh*, and *πίνειν ὕδωρ to drink water*, i. e. habitually; — *ἀπολαύειν τινός enjoy any thing, ὀνίνασθαι τινος profit from* or *by any thing.*

3) The Genitive is employed to denote the *material* or *substance* of which any thing consists; e. g. *στέφανος ὑακίνθων a garland of hyacinths.* So too when the idea of *making* or *being made* is implied; e. g. *ἑνὸς λίθου πᾶν πεποίηται*, "the whole is made *out of* one stone."

4) The *quality* or *circumstances* upon which a person or thing is in a manner dependent, and which serve to mark the *character*, are put in the Genitive, which is then given in English by *of.* E. g. *δένδρον πολλῶν ἐτῶν a tree* of *many years, ἦν γὰρ ἀξιώματος μεγάλου for he was* of *great consideration.*

* In this manner can be explained several instances of the Genitive, by means of which a verb is made to refer to an object somewhat indefinitely (see Herm. ad Viger. p. 881), viz. the Homeric *θέειν πεδίοιο*, as it were "to run through *a part* of the plain." So also the phrase *ἰέναι τοῦ πρόσω to go forward*, (as if 'to go *a part* of the further way,') Xenoph. Anab. 1. 3. 1. Soph. Aj. 731, with Lobeck's note. Some of these Homeric phrases however, as *λούεσθαι ποταμοῖο, πρῆσαι πυρός*, cannot be thus referred to the idea of *a part* without some violence. Hence in these and other similar poetical phrases, it is better to adopt the principle, that in the more ancient language the Genitive served to express every species of general relation, where the more immediate one was obvious of itself; very much as is still the case with the preposition *κατά* and the Accusative.

5. The following classes of words take with them in the Genitive case, a noun expressive of their most natural relations; viz.

1) *Adjectives* derived from verbs take the *object* of the verb in the Genitive. E. g. from *ἐπίστασθαί τι understand something*, comes *ἐπιστήμων τινός acquainted with something*; from *ἐξετάζειν τι investigate something*, *ἐξεταστικός τινος fit for investigating something*; *οἱ πρακτικοὶ τῶν δικαίων*, from *τὰ δίκαια*.

The exceptions to this rule, where the case governed by the verb remains along with the adjective, are noted above in § 130. n. 3.

2) All words signifying *plenty* or *want*, *value* or *want of value*. E. g. *μεστὸς θορύβου full of tumult*, *μεστόν ἐστι τὸ ζῆν φροντίδων*'—*δεῖσθαι χρημάτων to want money*, *ἄξιος τιμῆς worthy of honour*.

From the idea of *want* or *need* we may explain how *δεῖσθαι* in the signification *to ask, entreat*, takes a Genitive of the person; one has need *of* the person for his object.

3) Very many verbs of still other classes; especially those of the following significations, viz.

remember and forget, *μέμνημαι τοῦ χρόνου*, *τῆς ἀλκῆς ἐπιλανθάνεται*

care for, contemn, admire, as *ἐπιμέλεσθαι*, *κήδεσθαί τινος*, *care for, take care of* any one, *ὀλιγωρεῖν*, *καταφρονεῖν*, *θαυμάζειν*, etc.

spare, *φείδεσθαί τινος*

desire, wish for, *παιδεύσεως ἐπιθυμεῖν**

rule, surpass, overcome, *ἀνθρώπων ἄρχειν*, *ἡδονῆς κρατεῖν*, *περιεῖναι τοῦ ἐχθροῦ*

accuse, condemn, *κατηγορεῖν*, *καταγιγνώσκειν*.

But all this must be understood with many exceptions and limitations; since many such verbs take an Accusative, in order to express the same relation.

Most verbs of *sense* also take the Genitive, those of *seeing* excepted. E. g. *ὄζειν μύρων to have the smell of ointment*, *νεκροῦ μὴ ἅπτεσθαι not to touch a corpse*, *τοὺς δούλους ἔγευσε τῆς ἐλευθερίας*'—*ἀκούω παιδίου κλαίοντος I hear a child weeping*.†

4) Particularly however all words in the

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take the Genitive of that with which the comparison is made. E. g.

* Here belongs the verb *ἐρᾶν τινος to love*, with the primary idea of *desire*; on the contrary *φιλεῖν τινα* implies only *good will*.

† The verb *ἀκούω* commonly governs the Accusative of the sound, and the Genitive of that which produces it; but both not without exceptions. See Steph. Thesaur.

μείζων ἐμοῦ greater than I, σοφώτερός ἐστι τοῦ διδασκάλου he is wiser than his teacher, κάλλιον ἐμοῦ ᾄδεις thou singest better than I; ἀρετῆς οὐδὲν κτῆμα ἐστι σεμνότερον.

NOTE 5. The fuller construction of the comparative is elsewhere with ἤ, *than, quam,* (see among the particles § 149,) which however is only used, when the construction with the Genitive cannot be applied. The Greeks are so fond of this latter construction, that they even put in the Genitive an object to which the comparison does not directly refer, e. g. *μείζονα ἐμοῦ διέπραξεν.* Aristoph. Eccl. 235 *σιτία τίς τῆς τεκούσης μᾶλλον ἐπιτέμψειεν ἄν;* i. e. "who more than the mother?"—The ambiguity which may thus arise, can be removed only by regarding the nature of the thing itself; e. g. Herodot. *πυραμίδα ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρός,* i. e. lit. "which was much smaller than his father;" but properly, "which was much smaller than (that left by) his father."—The following construction is of another kind: *μείζων τῷ εἰπόντι γίγνεται βλάβη τοῦ πεποιηκότος,* i. e. ἢ τῷ πεποιηκότι.

NOTE 6. The words ἄλλος and ἕτερος sometimes imitate the comparative, e. g. *ἄλλος ἐμοῦ another than I, ἕτερα τούτων other than these, different from,* etc.

6. In respect to the following and other similar *remote* relations, it will be found upon reflection, that they are all contained in the same manner in the idea of the Genitive itself; although for familiar grammatical explanation it is shorter to assume the omission of some idea, commonly that of a preposition.

1) The more definite qualification or limitation of a general proposition, where we use *in respect to,* etc. E. g. *ἐγγύτατα αὐτῷ εἰμι γένους I am very near to him in respect to race, kindred;* Herod. *ἄπαις ἀῤῥένων παίδων childless in respect to male descendants; παρθένος ὡραία γάμου ripe in respect to matrimony; δασὺς δένδρων.*—Here belong the Genitives before which it is customary to supply *ἕνεκα on account of*; as *εὐδαιμονίζω σε τοῦ τρόπου I pronounce thee happy on account of thy disposition of mind; οἰκτείρω σε τοῦ πάθους.* Comp. for the Infin. § 140. n. 1.

2) The relation of *value;* since both the value itself and the *price* can stand in the Genitive (Genitivus pretii); e. g. *δραχμῆς ἀγοράζειν τι to purchase something* FOR *a drachma; πλείστου τοῦτο τιμῶμαι I esteem this of the highest value.*—So the *goods* or *wares* bought or sold (Genitivus mercis); e. g. *τρεῖς μνᾶς κατέθηκε τοῦ ἵππου he paid three minae* FOR *the horse; χρήματα τούτων πράττεται he lets himself be well paid* FOR *them;* see on Plat. Meno. 28.

3) In verbs signifying *to take hold of,* etc. the relation of the part *by* which a whole is taken hold of. E. g. *λαβεῖν* or more commonly *λαβέσθαι τινὰ ποδός, χειρός, to seize one* BY *the hand, foot,* etc. *τῆς χειρὸς*

ἄγε to lead him BY *the hand, τὸν λύκον τῶν ὤτων κρατῶ I hold the wolf* BY *the ears.* Care must be taken here not to confound the above with *λαβεῖν τινα χειρί to take hold of one* WITH *the hand.*

4) In answer to the question *when;* but only of indefinite and continued time (comp. § 133. 3. 4). E. g. *νυκτὸς, ἡμέρας ποιεῖν τι, to do any thing* BY *night,* BY *day; πολλῶν ἡμερῶν οὐ μεμελέτηκα I have not practised* FOR *many days; ἐκεῖσε οὐκ ἀφικνεῖται ἐτῶν μυρίων he comes not thither* IN *ten thousand years,* Plat. Phaedr. p. 248. *e.*

NOTE 7. In the above sense of the Genitive there is sometimes an omission of the preposition *περί, of, concerning;* e. g. *εἰπὲ δέ μοι πατρός τε καὶ υἱέος* Od. *λ*, 173. To explain this Genitive more exactly it will run thus: "*this* of or relating to my father;" for the idea *this* need never be expressed when the thing itself follows. See the note to Soph. Philoct. 439.

NOTE 8. Sometimes the omission of the idea on which the Genitive depends is very clear, at least in the train of thought; e. g. in the following phrases: *τοῦτο οὐκ ἔστιν ἀνδρὸς σοφοῦ* "this is not *the action* of a wise man;"—*οὐ παντὸς εἶναι* "not to be every man's *affair*," i. e. not to be easily accomplished by every one;—*τῶν ἀδίκων ἐστίν* "it is *one* of the unjust things," i. e. more briefly, "it is unjust." Here too may be classed the instances above in no. 4. 2. *c, d.*

NOTE 9. A very common omission is that of the word *οἶκος house* before the Genitive of the possessor; e. g. *εἰσῆμεν εἰς Ἀλκιβιάδου we entered into the* HOUSE *of Alcibiades.* Hence the usual constructions *ἐν ᾅδου, εἰς ᾅδου,* lit. *in* or *into the house of Hades,* i. e. the infernal regions.—The instances where the *article* of the omitted word remains (e. g. of *υἱός, χώρα,* etc.) are given in § 125. 5.

NOTE 10. A frequent though obscure omission is where the Genitive stands in *exclamations* of wonder or grief,—sometimes with an Interjection, e. g. *οἴμοι τῶν κακῶν, alas what misfortunes! ὦ Ζεῦ, τῆς πανουργίας, O Jupiter, what cunning!*—and sometimes alone, e. g. *τῆς τύχης O* (*gloomy*) *fortune! τῆς παχύτητος O the stupidity!*

For the Genitives *μοῦ, σοῦ,* etc. before their Subst. instead of a *Dat. commodi,* see § 133. n. 4.—For the Genitive of a substantive in place of an adjective, see § 123. n. 4.

§ 133. *Dative Case.*

1. The fundamental idea of the Dative is directly opposed to that of the Genitive; since in the Dative the idea of *approach* lies at the basis. The Greek Dative corresponds in general to the Latin Dative, and to the English *to* and *for* with their case; but it includes also many relations which with us are more clearly expressed by other prepositions, as *by, with, towards, against,* etc. which require no special illustration. E. g. *δοῦναί τινι to give to any one, ἐχθρός τινι hostile to* or *towards any one, πείθεσθαι τοῖς νόμοις to obey the laws,* or *be obedient* TO *the laws,* etc.

2. The Dative is employed in connexion with the following ideas, viz.

1) Of *union, coming together;* e. g. ὁμιλεῖν τινι *have intercourse with any one,* μάχεσθαί τινι *fight with any one.*

2) Of *likeness;* e. g. ὅμοιός τινι *like, similar to, any one.* Hence it is also put after

ὁ αὐτός *the same,*

as οὗτός ἐστιν ὁ αὐτὸς ἐκείνῳ *this one is the same with that.*

NOTE 1. We have seen above (§ 132. n. 5), that an object is sometimes put in the Genitive after a comparative, to which the comparison does not directly refer. Just so here the Dative is sometimes put after ὁ αὐτός, where this pronoun strictly refers only to an intermediate third object. E. g. τὰ αὐτὰ πάσχω σοί *I suffer the same things with you,* i. e. as you suffer; πίνειν ἀπὸ θηλῆς κατὰ ταὐτὰ (for τὰ αὐτὰ) τοῖς βρέφεσιν, *to suck at the breast in the same manner with* (for *as*) *infants;* Θησεὺς κατὰ τὸν αὐτὸν χρόνον Ἡρακλεῖ γενόμενος *Theseus who lived at the same time with* (*as*) *Hercules.* —Here likewise arise ambiguities, as τὰ αὐτὰ λέγω ἐκείνῳ *I say the same* TO *him,* or AS *he.*

3) After every action which tends to the *advantage* or *disadvantage* of a person or thing, i. e. *Dativus Commodi et Incommodi;* see notes 2, 3.

3. The Dative expresses further the following ideas:

1) The *instrument;** both in general, χρῆσθαί τινι *to make use of a thing;* and also in particular, e. g. πατάσσειν ῥάβδῳ *to strike with the rod;* σμίλῃ πεποιημένον *made with the knife* or *graver;* τιτρώσκεται βέλει ἐς τὸν ὦμον—.

Kindred with the instrument is *that* IN *which* or BY *which one* IS *or* DOES *any thing.* E. g. τῇ μὲν ἐξουσίᾳ τυραννεῖ, ταῖς δ' εὐεργεσίαις δημαγωγεῖ, *through his power he is a ruler, but through his benefactions he is a favourite of the people;* πᾶσι τοῖς τοιούτοις (i. e. virtues of the Lacedemonians before mentioned) παῖδα ἂν ἡγήσαιο σαυτόν, Plat. Alcib. I. 38.

2) The *manner,* e. g. ταῦτα ἐγένετο τῷδε τῷ τρόπῳ *this occurred in this manner;* δρόμῳ παρῆλθεν *he approached running;* μεγάλῃ σπουδῇ πάντα ἐπράττετο.

3) The *cause,* e. g. φόβῳ ἔπραττον *I did it from fear;* κάμνειν νόσῳ τινί *to be ill of some disease;* ἀλγεῖν τινι *to have pain from something;* τέθνηκεν ἀποπληξίᾳ.—οὐ γὰρ ἀγροικίᾳ ποιῶ τοῦτο.

4) *A definite time* WHEN (comp. § 132. 6. 4); e. g. παρῆν τῇ τρίτῃ ἡμέρᾳ *he was here on the third day;* τῇ ὑστεραίᾳ τὴν βουλὴν ἐκάλουν *on the next day they called together the senate.*

* The Latins employ for this purpose their *Ablative,* and call therefore *Ablativus instrumenti* that which in Greek must be named *Dativus instrumenti* or *Dativus rei inservientis.*

NOTE 2. Under the Dative of advantage and disadvantage is included, first, that relation of the Dative which is common to almost all languages; which exists e. g. in the Homeric *ἄσσα οἱ κατὰ Κλῶθες—γεινομένῳ ἔνησαν* (*κατ-ένησαν*) "what the Fates have spun for him at his birth (of good or evil);" *Μενελάῳ τόνδε πλοῦν ἐστείλαμεν* "for Menelaus (for his benefit) have we undertaken this voyage," Soph.—On this is founded the less direct Dative of advantage or disadvantage, which is subjoined with reference to the purpose or wishes of a person; e. g. *ἐπειδὰν τάχιστα αὐτοῖς οἱ παῖδες τὰ λεγόμενα ξυνιῶσιν*, where it would have been enough to have said, "so soon as their children—;" but the *αὐτοῖς* refers to the expectation of the parents. In like manner this Dative refers to the emotions excited by an action; e. g. *ἡ μήτηρ ἐᾷ σε ποιεῖν ὅ,τι ἂν βούλῃ, ἵν' αὐτῇ μακάριος ᾖς* (Plat. Lys.) where it would have been fully intelligible simply to have said, "in order that thou mayest be happy;" but the *αὐτῇ* is added in reference to the mother's feelings.—So also in the case of disadvantage, *οἱ πατέρες τοὺς υἱεῖς παραμυθοῦνται, ὅταν αὐτοῖς ἐξαμαρτάνωσι* (Plat. Sophist.) where we are not to seek in *αὐτοῖς* the persons against whom the transgression is directed *(to their disadvantage)*, but simply a minor reference to the feelings of the fathers.—From such passages we can now advance farther and easily comprehend those instances, where in a manner peculiarly common in Greek, the Datives *μοί, σοί,* etc. are inserted, merely in order to give to the discourse a touch of feeling and sentiment. A striking example of this apparently superfluous Dative occurs Od. *δ*, 569; where it is said to Menelaus, that the gods (564) would send him to Elysium, *οὕνεκ' ἔχεις Ἑλένην καί σφιν γαμβρὸς Διός ἐσσι.*

NOTE 3. Out of this same Dative of advantage, has arisen the usage of joining to a whole clause or proposition the Dative, instead of the *Genitive belonging to a substantive*; e. g. *ἐπὶ τῆς ἁμάξης δὲ σφι ὀχέετο ἡ μήτηρ* (Herod. I. 31.) "upon the wagon sat *to them* the mother," instead of "sat *their* mother." Hence such a Dative is sometimes, by a sort of negligence, followed by a real Genitive; e. g. Od. *ρ*, 231, 232.—A Dative which cannot thus be referred to the whole proposition, stands sometimes instead of the Genitive after words expressing relations, as kindred, friend, guest, etc. e. g. *τοῦ ξένου ἡμῖν ἡδέως ἂν πυνθανοίμην*, Plat. Soph. p. 216. extr.

NOTE 4. Not unfrequently however we find the *Genitive* of the personal pronoun, which belongs to a following substantive, standing instead of the Dative of advantage or disadvantage; e. g. Plat. Phædo. sub fin. *ἐάν σου βάρος ἐν τοῖς σκέλεσι γένηται*, where *σοῦ*, which belongs to *σκέλεσι*, stands with the verb instead of *σοί*. So also *διὰ τί μου ἀνδρίας οὐ κεῖται πυνθάνονται*, where *μοῦ* has indeed its full signification, but is thus placed first, because it stands at the same time for *μοί*. See further the Index to Plat. Meno. etc. under *Genitivus*.

For the construction of the Dative with the Passive, see § 134. 4.

VERBS.

§ 134. The Passive.

1. The construction and influence of the verb in its first and most simple form, the *Active*, have been sufficiently explained in what has been said upon the construction of nouns. Of the three forms of the verb therefore, it remains only to investigate the *Passive* and *Middle*.

2. The *Passive*, from its nature, takes as its *Subject* in the Nominative that which in the Active stood as *immediate object* in the Accusative. The subject or Nominative of the Active on the contrary, becomes now the object *from, by*, or *through* which I suffer or am affected. When this is subjoined to the Passive, it is most commonly done in Greek by means of the preposition ὑ π ό with the Genitive; e. g. Act. ὁ Ἀχιλλεὺς κτείνει τὸν Ἕκτορα, Pass. ὁ Ἕκτωρ κτείνεται ὑπὸ τοῦ Ἀχιλλέως, *Hector is killed* BY *Achilles*.

3. Instead of ὑπό the preposition π ρ ό ς with the Genitive is likewise used; e. g. πρὸς ἁπάντων θεραπεύεσθαι *to be honoured* OF or BY *all*.—Sometimes also π α ρ ά, e. g. οἶμαι γάρ με παρὰ σοῦ σοφίας πληρωθήσεσθαι Plat. Symp. p. 175. *c*; and by the Ionics especially ἐ ξ, e. g. εἴ τί σοι κεχαρισμένον ἐξ ἐμοῦ ἐδωρήθη "if any thing agreeable is presented thee *from* or *by me*," Herodot. — τὸ ποιηθὲν ἐκ τοῦ ἀνδρός, id.

4. Not unfrequently the *Dative* stands in the same manner with the Passive, without a preposition. E. g. οὐ γὰρ εἰς περιουσίαν ἐπράττετο αὐτοῖς τὰ τῆς πόλεως (Demosth.) "the affairs of the state are not administered *by them* for their own advantage;" μάτην ἡμῖν πάντα πονεῖται.—This occurs most frequently with the *Perfect* Passive; e. g. καλῶς λέλεκταί σοι, *it has been well said* BY *thee*, i. e. thou hast well said.

NOTE 1. The Greeks often avail themselves of this Passive construction to supply the place of the Perf. Active, which in many verbs seldom or never occurs. E. g. λέλεχα, which would have been requisite in the phrase above given; see § 97. n. 6. — It is not to be denied, that an ambiguity may sometimes arise from this idiom, e. g. πάντα σοι λέλεκται, i. e. *all has been said* BY *thee*, or also TO *thee*. But this will usually disappear by a proper attention to the context.

5. According to the general rule (Text 2) only the *immediate* object, which in construction with the Active stands in the Accusative, would become the subject of the Passive; and this rule is strictly observed by the English, Latin, and other languages. But since many an object, which in Greek is put in the Genitive or Dative, is in its nature a very

near object, or can at least be so conceived, (and is in other languages actually put as an immediate object in the Accusative,) the Greeks allow themselves sometimes to convert such a Genitive or Dative into the subject of the Passive. The following are examples of such a Gen. and Dative; Act. *ἀμελεῖν τινος to be neglectful of any one*, or in Eng. as Acc. *to neglect any one; πιστεύειν τινί to trust to any one*, or Eng. as Acc. *to believe any one*. Hence the Greeks say: *τὰ τούτου πράγματα ἀμελεῖται ὑπὸ τῶν θεῶν are neglected by the gods; ὁ ψεύστης οὐ πιστεύεται the liar is not believed.*

6. The Passive in Greek can also have an *Accusative*. That is, when the Active governs two Accusatives (§ 131. 5), and the Accus. of the person becomes the subject of the Passive, the Accus. of the thing remains as object of the Passive; e. g. *οἱ παῖδες διδάσκονται σωφροσύνην the boys are taught a proper behaviour; ἀφαιρεθεὶς τὴν ἀρχήν deprived of the government.*

7. The two constructions last mentioned are very often found united in the same sentence. In that case the Dative of the person, which stood as the remote object of the Active, becomes the Nominative of the Passive, while the *Accus.* of the Active remains as object of the Passive. E. g. from *ἐπιτρέπειν τῷ Σωκράτει τὴν δίαιταν to entrust the decision to Socrates*, comes *ὁ Σωκράτης ἐπιτρέπεται τὴν δίαιταν.* — Eurip. *τὴν δ' ἐκ χερῶν ἁρπάζομαι I am robbed of this out of my very hands.* Plat. Tim. p. 60. *c*, *τὸ δὲ ὑπὸ πυρὸς τὸ νοτερὸν πᾶν ἐξαρπασθέν*, i. e. "this, which is deprived of all dampness by means of fire;" *δέλτος ἐγγεγραμμένη ξυνθήματα' — ὑπὸ πόλεως τὴν ἡγεμονίαν πεπίστευτο' — Προμηθεὺς ὑπ' ἀετοῦ ἐκείρετο τὸ ἧπαρ* (where *κείρειν* means *to tear out*); — *ἐκκοπεὶς τοὺς ὀφθαλμούς.*

NOTE 2. In some instances belonging to no. 6, the Accus. which stands with the Passive can be explained as in § 131. 6, where *κατά* is commonly supplied; e. g. *πλήττομαι τὴν κεφαλήν I am beaten (as to) on the head.* — In some other instances the verb as Passive governs an Accusative of the corresponding or kindred abstract substantive, (as in the Active, § 131. 3,) which then serves to qualify the verb; e. g. *τύπτεται πληγὰς πολλάς*, i. e. 'he is beaten with *many* blows.' — Finally, the *Aor. Pass.* often governs the Accus. in consequence of its Middle signification; see § 136. 2.

* * *

8. Verbal adjectives in *τέος* and *τός* are in their nature Passive, and correspond to the Passive participles. The verbal in *τέος* connects with this meaning the idea of *necessity*, and corresponds to the Latin participle in *dus*, i. e. *he, she, it shall* or *must*; e. g. *φιλητέος one who is to be loved, must be loved.* The verbal in *τός*, on the other hand, corresponds to the Latin participle in *tus* both in form and sense;

though not in construction, in respect to which it is merely an adjective. E. g. *πλεκτός braided, στρεπτός turned around, ποιητός made* (i. e. not natural), *κατασκευαστός prepared.* More commonly however it has the idea of capability or possibility, like the Latin adjectives in *ilis*, Engl. *ile, ble,* etc. E. g. *στρεπτός versatilis, versatile; ὁρατός visibilis, visible; ἀκουστός audible.*

9. In consequence of their Passive nature, these verbals refer in construction to what would be the subject of the verb in the Active; (that in *τός* however only in its second signification;) and in such a manner, that this subject stands with them in the Dative, by no. 4 above. E. g. *ἡ πόλις ὠφελητέα σοί ἐστι the state must be benefited by thee,* i. e. "thou must be useful to the state;" *τοῦτο οὐ ῥητόν ἐστί μοι, this must not be said by me,* i. e. I must not say this. Very often however this reference to the person or subject is omitted, and the sense left general; e. g. *λυτέος ὁ τοιοῦτος νόμος καὶ οὐκ ἐατέος κύριος εἶναι,* "this law must be repealed, and not be suffered to remain valid."

10. When the *Neut.* in *τέον* stands in this manner, with or without *ἐστίν,* it corresponds to the Latin *Nom. Neut.* in *dum,* e. g. *λεκτέον ἐστίν* or simply *λεκτέον* "one must speak." It takes then all the constructions and qualifications of the verb; e. g. *ἀρετὴν ἔχειν πειρατέον* "one must strive to have virtue;" *τοῖς λόγοις προσεκτέον τὸν νοῦν* "one must fix his attention on the words;" *ταῦτα πάντα ποιητέον μοι* "all this must I do."—The corresponding usage in respect to the Neut. in *τόν,* (but without such verbal constructions,) occurs e. g. in *βιωτόν ἐστι* "one can live;" *τοῖς οὐκ ἐξιτόν ἐστι* "who cannot go out," Hesiod. *Θ,* 732.

NOTE 3. The Attics use also the *Plural* of the Neut. Verbal in *τέον* in the same signification (comp. § 129. 1). E. g. *βαδιστέα* "one must go;" *συνεκποτέ' ἐστὶ τὴν τρύγα* (see the Anom. *πίνω*) "one must drink up even the dregs."

NOTE 4. By another Attic peculiarity the form in *τέον,* as if in consequence of the idea *δεῖ* which lies in it, sometimes takes that which would be the subject of the Active, in the *Accusative* instead of the Dative; e. g. Plat. Gorg. 507. *d, τὸν βουλόμενον εὐδαίμονα εἶναι σωφροσύνην διωκτέον καὶ ἀσκητέον.* See Heind. ad Plat. Phaedr. 128.

NOTE 5. Since *Deponents* (§ 113) are also used passively in some of their forms, the verbal adjectives are formed from them in a Passive sense; just as elsewhere from regular Actives. E. g. *ἐργάζομαι I work, ἐργαστόν what can be* or *is accomplished by labour, ἐργαστέον one must work.* Indeed, in certain verbs whose Passive or Middle assumes a new signification, which may be recognized as a new simple and Active sense, the verbal adjectives in some familiar instances have both significations, viz. that which comes from the proper Active, and that from the Passive or Middle. E. g. *πειστέον* "one must convince" from *πείθω,* and "one must

obey" from *πείθομαι*.—From *τρέπομαι turn away, go away*, is formed a very unusual verbal adjective to express this sense, viz. the form *τραπητέον* from the Aor. 2 Pass. *ἐτράπην*.

§ 135. The Middle.

1. In treating of the use of the Middle, we must distinguish accurately between the Middle as to *signification* and the Middle as to *form*. This is necessary, because usage has by no means so definitely and regularly separated the significations of the Passive and Middle, even in those tenses where a double form exists, that under the name *Middle* we can at once understand both form and signification. One point at least we must assume as firmly established, viz. that in Syntax that only is a real Middle, which has a *Middle signification under a Passive form*.

Note 1. This definition includes the *Aorist Passive*, which, as we shall see farther on, has in many verbs a Middle signification. For although its form, according to the general analogy, is not Passive, but Active; still it has been removed from the Active by long and uninterrupted usage. This tense therefore is to be regarded as a real Passive; which nevertheless, like other Passive tenses, is susceptible of the Middle signification.

2. We have already seen (§ 89. 1) that the fundamental signification of the Middle is the *reflexive* one; which arises very naturally out of the Passive signification. The full and proper reflexive sense exists, where the subject of the verb is at the same time its immediate object, and consequently stands with the Active form in the Accusative. Thus from *λούω τινά I wash some one*, the Passive is *λοῦμαι I am washed*, and this as Middle signifies *I wash myself, bathe*. So *ἀπάγχειν, ἀπαγξαι τινά to strangle, hang some one*, Mid. *ἀπάγχεσθαι, ἀπάγξασθαι, to hang one's self; ἀπέχειν, ἀποσχεῖν, restrain*, Mid. *ἀπέχεσθαι restrain one's self, abstain*. It is however to be observed, that this first and proper sense, although it seems to be the foundation of the whole doctrine and use of the Middle form, actually constitutes the real Middle signification only in a very limited number of verbs; indeed only in a few which occur very frequently in this wholly reflexive meaning, and which (besides those above adduced) express some ordinary action in reference to one's own person; e. g. *to dress, wipe, shave, clip, adorn with a wreath*, etc. In all other verbs, this direct reflexive sense, when requisite, can be expressed only by means of the reflexive pronouns *ἐμαυτόν, ἑαυτόν*, etc.

3. The reflexive sense is often converted into a new simple meaning, i. e. one which has no reflexive reference to the subject; e. g. *στέλλειν to send, στέλλεσθαι* lit. *to send one's self somewhere*, i. e. *to travel*. In

this way the Middle in many verbs passes over into a real *intransitive*. E. g. *παύειν cause to cease, παύεσθαι* lit. *cause one's self to cease*, i. e. *to cease, leave off; πλάζειν cause to wander about, πλάζεσθαι wander about, rove; εὐωχεῖν entertain, εὐωχεῖσθαι feast, revel*, etc.

NOTE 2. These Middles obviously correspond to their Actives, precisely as *immediates* to their *causatives*. There are also some *Passive-Middles*, which in a similar simple signification appear as Deponents; e. g. *γεύομαι taste, σήπομαι decay, rot, ἔλπομαι hope;* of which the infrequent Actives can be expressed in English only by means of a circumlocution with *cause, make, let*, etc. as *γεύω cause to taste, σήπω cause to rot*, etc. *ἔλπω cause to hope*. See also the Anom. *μαίνομαι*.

4. But the Middle can also readily become a *transitive*; and as the Passive often has with it an Accusative as object, (§ 134. 6 sq.) so likewise has the Middle. The simplest instance of this is when, as with the Passive, one of the two objects (Accusatives) of the Active remains with the Middle; e. g. *ἐνδύειν τινὰ χιτῶνα to put on one's coat for him*, Mid. *ἐνδύσασθαι χιτῶνα to put on one's own coat*. But the Middle can also take an object of its own, whenever there arises (in the manner mentioned in no. 3 above) out of the reflexive action a new simple sense which can be regarded as transitive. E. g. *περαιοῦν τινα to set one over* sc. a river, Mid. *περαιοῦσθαι* lit. *to set one's self over*, i. e. *to pass over*, and then it takes the river in the Accusative, *περαιοῦσθαι τὸν Τίγριν to pass over the Tigris; φοβεῖν to frighten another, φοβεῖσθαι* lit. *to frighten one's self*, i. e. *to fear*, and then *φοβεῖσθαι τοὺς θεούς to fear the gods; τίλλειν to pluck, τίλλεσθαι to pluck one's self*, i. e. pull out one's own hair,—and as this is an action of lamentation, hence *τίλλεσθαί τινα* means *to bewail any one by pulling out the hair*.

5. In all the preceding instances, the Mid. sense arises out of the usual transitive construction of the Active with the Accusative, viz. *φοβοῦμαι* for *ἐγὼ φοβῶ με*. But as the subject of the Passive (§ 134. 5, 7) sometimes comes from the construction with the remote object, viz. the *Dative*, so this is sometimes the case with the Middle; and then the other object, which stood with the Active in the Accusative, stands in the same manner with the Middle. E. g. *προσποιῆσαί τινί τι to adjoin something to any one*, i. e. make it his own, (as a territory to a state, etc.) *προσποιήσασθαί τι to appropriate something to one's self;* so also *λύσασθαι τὴν ζώνην to loose one's own girdle; λούσασθαι τὴν κεφαλήν to wash one's own head*, or *for one's self*.—Among Middle verbs of this kind, there are some again, which for us at least assume a new, simple, and *transitive* sense; e. g. *πορίζεσθαί τι to procure something for one's self*, i. e. *to acquire*.

NOTE 3. Hence arises the difference between *θεῖναι νόμους, to make laws*, spoken properly only of a legislator who is not himself subject to his own laws, and *θέσθαι νόμους*, also *to make laws*, spoken of a state which gives itself laws, or of a legislator who subjects himself to his own laws. Writers however do not always strictly observe this distinction.

6. In this manner, then, has the most *usual* signification of the Middle arisen, viz. from the Active with the addition *myself* or *for myself*. In this way a verb which in the Active has two Accusatives, can retain both in the Middle. E. g. *αἰτῶ σε τοῦτο I ask this of you*, leaving it indefinite whether for myself or for another; but *αἰτοῦμαι σε τοῦτο* means definitely *I ask this of you for myself*.

7. We may now advance farther and shew, that every species of more remote reference of the action to the subject, can also be expressed by the Middle. E. g. *ἐποχετεύω I lead up* or *into by pipes* sc. water etc. *ἐποχετεύομαι I draw into myself; κλαίειν τὰ πάθη τινός to bewail the sorrows of* another, *ἐκλαυσάμην τὰ πάθη* "I bewailed *my* sorrows;" *σύμμαχον ποιεῖσθαί τινα to make one one's ally*, and the like;—*καταστήσασθαι φύλακας to place guards*, viz. over one's own property; *αἴρειν τι to lift* or *take up anything*, *αἴρεσθαί τι* also *to take up*, but only for one's own use; *εὑρίσκω I find, εὑρίσκομαι I find for my own use*, i. e. *I acquire, nanciscor*.

8. Another kind of reflexive action is expressed, when anything is said to take place about my person *by my order*, which we express in English by *cause, let*, etc. Thus *κείρομαι* means *I cut my own hair*, but also *I let another cut it;* while the Passive *καρῆναι* is used only of an entirely Passive relation, e. g. of the shearing of sheep.—Here too the more remote reference has place; e. g. *παρατίθεμαι τράπεζαν* "I cause a table to be spread *for me;*" *μισθόω I let out, μισθοῦμαί τι I cause to let out to myself*, i. e. *I hire; διδάξασθαι υἱόν to let one's son be taught; καταδικάσαι τινά to condemn any one, κατεδικασάμην αὐτόν*, as it were, "I have caused him to be condemned *for my own advantage*," i. e. I have gained a process against him.—We find also the Middle in this manner without any apparent reference whatever to the subject, and it is then consequently to be translated simply by the Infin. Act. with *cause;* e. g. Xen. Cyrop. I. 4. 18, where it is said that young Cyrus put on the arms ἃ ὁ πάππος ἐπεποίητο "which his grandfather had *caused to be made.*" Hence *πρεσβεύω* "I *go* as ambassador," *πρεσβεύομαι* "I *send* (*cause to go as*) ambassador."

NOTE 4. The foregoing examples are sufficient to give a general idea of the reflexive power of the Middle, and to shew that the *species* of reference and relation to the subject, is in every instance determined by the nature of the context. All this will easily be learned by practice and frequent comparison. It must however be observed, that this reference to

the subject is often very *remote* and *feeble;* so that it might remain unexpressed without any injury to the sense, especially when it is implied from the nature of the verb itself. — Finally, in many verbs and particular instances such a reference has entirely *vanished;* e. g. *ἰδεῖν* and the poetic *ἰδέσθαι* are entirely the same; and so in prose *ἀποφαίνειν* and *ἀποφαίνεσθαι, to demonstrate, παρέχειν* and *παρέχεσθαι, to present.* Very often too the Middle is used only in certain secondary shades or turns of signification, or in other connexions; as in *αἱρεῖν to take, αἱρεῖσθαι to choose; λαβεῖν* and *λαβέσθαι*, etc. But such instances must be learned by observation and practice, like other peculiarities and anomalies of idiom. The learner must nevertheless here be particularly upon his guard; because a reference may very easily be imperceptible to us, which the Greeks instantly perceived and felt.

NOTE 5. On the other hand, the learner must not suppose, that the Middle of all verbs really exists, where, as to the sense, it really could exist. An attentive observation of usage, and a good lexicon, will in every instance shew whether a verb has the Middle, and also whether this has a definite sense, and if so, what it is.

NOTE 6. Where a remoter reference to the subject, for the sake of emphasis or perspicuity, is expressed by means of a pronoun, as *ἐμαυτοῦ, ἐμός*, etc. the form of the Middle still remains (where it can have place), although this is then not requisite. Thus Demosthenes says (in Mid.) *γέγραμμαι ἐμαυτῷ ταῦτα, I have written this down for myself.*

NOTE 7. In the *reflexive* sense is included the strictly *reciprocal* (mutual) action. Thus *βουλεύειν* means *to take counsel, resolve,—βουλεύεσθαι, to consult together*, or as a common Middle, *to consult one's self, reflect; διαλύειν to reconcile others, διαλύεσθαι to become reconciled with one another.*

NOTE 8. From the proper Middle must be excluded all those Middle forms, of which no Active form exists, and which are therefore to be regarded as *Deponents* of the old Passive form. Such are *δέχομαι take, ἐδεξάμην; αἰσθάνομαι perceive, ᾐσθόμην.*

§ 136. *Perfect and Aorist Passive as Middle.*

1. We have already seen (§ 89), that the forms which constitute the real Middle are: The *Present* and *Imperfect*, the *Perfect* and *Pluperfect* of the *Passive* form; and the *Future* and *Aorist* with a peculiar Middle form.

2. The whole Middle form has no connexion whatever with the signification of the real Passive; while on the other hand, in many verbs, the *Aor. Pass.* has at the same time the signification of the Middle. E. g. *κατακλίνεσθαι lay one's self down, κατεκλίθην· ἀπαλλάττεσθαι remove one's self, go away, ἀπηλλάγην.* Further *ἀσκηθῆναι, πλαγχθῆναι* (from *πλάζεσθαι*), *εὐωχηθῆναι, περαιωθῆναι, φοβηθῆναι, πεισθῆναι, ἐναντιωθῆναι, κοιμηθῆναι, ὀρεχθῆναι, καταπλαγῆναι*, etc. E. g. *λύσας τὴν πολιορκίαν ἀπηλλάγη having raised the siege he retired; κοιμήθητι lay thyself down to sleep; ἠσκήθην τέχνην I exercised myself in the art; κατεπλάγη τὸν Φίλιππον he dreaded Philip.*

NOTE 1. The regular Middle form of the Aorist in such verbs is unusual or obsolete. In some it has a special signification; e. g. *στέλλεσθαι travel*, Aor. *σταλῆναι*; but *στέλλεσθαι dress one's self*, also *send for, cause to come*, Aor. *στείλασθαι*.

NOTE 2. Several of these verbs, whose signification has more of the Passive nature, as *φοβεῖσθαι*, *καταπλήττεσθαι*, could also be explained as Passives which govern an Accusative (§ 134. 6). But such Passives always have some *third* object in the Accusative; while these verbs on the contrary take as Accus. the subject of the Active; e. g. *ὁ Φίλιππος κατέπληττεν* (*terrified*) *αὐτόν*. Were now *κατεπλάγην* in the sense *he was terrified, he feared*, purely Passive, the example in no. 2 above must read *κατεπλάγη ὑπὸ τοῦ Φιλίππου*.

NOTE 3. When the Aor. Mid. is in use, the Aor. Pass. can also be used as Passive of a special signification of the Middle; e. g. *γραφείς written*, from *γράφειν*, but also *sued at law*, from *γράφεσθαι, γράψασθαι, to sue at law*.

NOTE 4. The use of the *Future Middle*, and in some few cases even of the *Aorist Middle*, instead of the Passive, has been treated of in § 113. 5.

3. That the *Perf.* and *Plupf. Pass.* are at the same time (like the Present Pass.) the real *Perf.* and *Plupf. Middle*, is placed beyond doubt by many examples. We have already adduced two, in the preceding section (§ 135), viz. in no. 8 *ἐπεποίητο*, and in note 6 *γέγραμμαι*. Xen. Cyrop. 7. 3. 14, *ἀκινάκην πάλαι παρεσκευασμένη σφάττει ἑαυτήν* "having long before *furnished herself* with a sword, she stabbed herself;" ibid. 7. 2. 12, *διαπέπραγμαι I have effected*; Isocr. *ἐπιδεδειγμένος τὴν πονηρίαν having manifested openly his wickedness*; Xen. Symp. 8. 25 *μεμισθωμένος χῶρον having hired a piece of land*, etc.

For the Perf. 2, formerly called the Perf. Middle, see § 113. n. 3, 4. compared with § 97. 5. and n. 5.

§ 137. OF THE TENSES.

1. Among the Greek tenses, the *Present*, *Imperfect*, *Perfect*, *Pluperfect*, and *Future*, correspond essentially to the tenses of the like name in our own language. Hence it is here necessary to subject only the *Aorist* and the *Fut.* 3 to a more particular investigation.

2. In order fully to comprehend the Aorist, we must compare the other Preterites. The PERFECT never narrates; but represents that which has taken place, as past, in connexion with *the present time*. E. g. "I know it, for I *have seen it*." This connexion is not indeed always expressed, but the Perfect of itself suggests it to the mind: *I have seen it*, i. e. *am* one who *saw* it,—*now*, while I am speaking, it has already *taken place*.* The AORIST leaves the present time entirely out

* It will always be found, that the true Perfect, especially as it has maintained itself in Greek, is only used, when a *consequence* of the completed action or of

of view, *transports us into the past*, and so narrates successively that which took place;* e. g. *Πύῤῥος ὁ βασιλεὺς ὁδεύων ἐνέτυχε κυνὶ φρουροῦντι νεκρὸν—καὶ ἐκέλευσε μεθ' ἑαυτοῦ κομίζειν*, etc. But in the midst of a narrative, the circumstances under which the thing took place *at that time* must be mentioned; and this is done by means of the IMPERFECT; e. g. *ὀλίγαις δὲ ὕστερον ἡμέραις ἐξέτασις ἦν καὶ παρῆν ὁ κύων· ἰδὼν δὲ τοὺς φονέας ἐξέδραμε*,—Aorist again, etc. — And when that which *at that time* was already *past*, is to be mentioned in the narrative, this takes place through the PLUPERFECT.

3. The three other Preterites then all presuppose a definite reference to time, viz. the Perfect to the present time, the Imperfect and Pluperfect to the time of the facts narrated. The Aorist relates the past, without any such presupposition or reference. When however such a reference is sufficiently clear from the context, the Aorist can be employed *instead of the Perfect*, and in narration *instead of the Pluperfect*. It stands most frequently instead of the Perfect. E. g. Xen. Mem. I. 6. 14, Socrates says, *τοὺς θησαυροὺς τῶν πάλαι σοφῶν, οὓς ἐκεῖνοι κατέλιπον ἐν βιβλίοις γράψαντες, διέρχομαι*, where the sense manifestly requires the Perfect, "which they have left to us in books." But in every discourse where the past is often mentioned, and so mentioned that the mind always remains in the present, the Aorist is nevertheless most commonly employed in Greek, contrary to the usage of our language, where the Perfect alone would in such a case be used. It is indeed, for the most part, only when the speaker wishes particularly to express the exact relations of time, that the Perfect, and in narration the Pluperfect, are employed; where nevertheless a regard to euphony has always great influence on the choice.—The indefiniteness therefore, which has given to the Aorist its name, is limited solely to time past.

NOTE 1. The Aorist stands instead of the *Pluperfect*, e. g. Xen. Cyr. V. 1. init. "her husband was ambassador in Bactria, *ἔπεμψε δὲ αὐτὸν ὁ Ἀσσύριος περὶ συμμαχίας*, i. e. *had sent him*. Thucyd. *οἱ Ἀθηναῖοι εὐθὺς ἐπειδὴ ἀνεχώρησαν — ξύμμαχοι ἐγένοντο*. In the poets this Aorist is far more common than the Pluperf. itself.

4. That which was *contemporary*, and which is adduced in a narration by way of qualification, must necessarily have had some *duration*; thus

the cessation of that action still continues. Whoever says in Greek *I have known it*, says at the same time that he *now* no longer knows it. Whoever says *οἶκον ᾠκοδόμηκα*, conceives this house to be still standing; if he says *ᾠκοδόμησα*, he leaves this at least undecided; but he says the same when he definitely knows, that the house is no longer standing.

* The Greek Aorist thus seems to express alone that which less copious languages refer to other tenses, e. g. the Latin to the Perfect, the English and German to the Imperfect.

"all *slept*; then arose a cry." Even when it is something in itself momentary, (e. g. "I *opened* my mouth in order to call him, as he entered,") we cannot well conceive of it otherwise, than as having commenced a moment previous. Thus the idea of *duration* connects itself naturally with the Imperfect; and in opposition to this, the idea of something *momentary*, is connected with the Aorist. Hence arises a second idiom of the language, in consequence of which the Imperfect is employed in the progress of the narration, not merely to express a contemporary qualification of the Aorist, but alternately with the Aorist, whenever the fact narrated is to be represented as having had some duration. E. g. Xen. Anab. V. 4. 24 *τοὺς μὲν οὖν πελταστὰς ἐδέξαντο οἱ βάρβαροι* (*they received them*, momentary) *καὶ ἐμάχοντο* (*and fought with them*, continued); *ἐπεὶ δ' ἐγγὺς ἦσαν οἱ ὁπλῖται* (*as they approached*, natural Imperfect) *ἐτράποντο* (*they turned to flight*, momentary); *καὶ οἱ πελτασταὶ εὐθὺς εἵποντο* (*pursued them*, continued). —This often causes a difference of sense, which is easily overlooked; e. g. when it is said *ὁ κύων ἐξέδραμε, καὶ καθυλάκτει αὐτούς*, we must necessarily understand a continued barking; if it were *καθυλάκτησε*, it would mean but a single bark, as momentary as the *ἐξεδράμεν*.—And thus it comes, that the Imperfect is always used, when anything past is to be represented as *customary*, or as having *often* occurred; e. g. *Μίλων ὁ Κροτωνιάτης ἤσθιε μνᾶς κρεῶν εἴκοσι*, "Milo the Crotonian ate twenty minae of meat" i. e. was *accustomed* to eat so much.

5. In what has been said above, we have ascertained the use of the Aorist to be the expression of that which is *momentary* in time *past*, principally in narration. It follows of course, that this is not limited to that which is literally and strictly *momentary*; but that the speaker or writer employs this tense, in all cases, where, along with the fact, he has also the *completion* of it before his mind,—he employs it for every thing that he wishes to represent as momentary or transient. But this distinction between that which is momentary and that which is continued, exists also in reference both to *present* and *future* time. For these however, the language has in the *Indicative* no double form to mark the distinction; while in the *dependent* moods the Greek can always mark it in both these periods. These moods in Greek may be regarded in respect to time, in a two-fold manner. (1) Each mood has the *definite* time of its Indicative. (2) In the Present and Aorist however, the dependent moods in themselves mark *no time* whatever, (like the Present Infinitive in English,) and are only rendered definite in respect to time, when and so far as it is necessary, by means of the Indicative on which they depend in the discourse or in the thought. In this way arises

therefore a double and (in respect to time) equivalent form, *τύπτειν* or *τύψαι, φιλῆς* or *φιλήσῃς*, etc. of which the Greek language avails itself in such a manner, that it employs the *Moods of the Present* to mark a *continued* action, and the *Moods of the Aorist* to mark a *momentary* one. E. g. where Demosthenes says, (Phil. I. p. 44. Reisk.) *τριήρεις πεντήκοντα παρασκευάσασθαί φημι δεῖν, εἶτ' αὐτοὺς οὕτω τὰς γνώμας ἔχειν*—, he wishes to have the galleys fitted out *immediately*, and hence the momentary Aorist; but the disposition of mind which he recommends by *γνώμας ἔχειν* should have duration. And when he says further, p. 45, *ἵν' ἢ διὰ τὸν φόβον — ἡσυχίαν ἔχῃ, ἢ παριδὼν ταῦτα ἀφύλακτος ληφθῇ*, it is obvious that here *ἔχῃ* expresses duration, and *ληφθῇ* is momentary. So also with the *Imperative*, ibid. p. 44. init. *ἐπειδὰν ἅπαντα ἀκούσητε, κρίνατε, καὶ μὴ πρότερον προλαμβάνετε.* Here the moment of *κρίνατε* is clearly marked; the formation of a preconceived opinion however is in itself something gradual, and the orator had marked for it no particular moment in his own mind; hence *προλαμβάνετε.* See Hermann ad Viger. num. 165. b. It is however easy to perceive, that this difference in many respects depends entirely upon the view of the speaker or writer; and that therefore, in innumerable instances, it is really indifferent, whether *λέγειν* or *λέξαι, λέγε* or *λέξον*, is written; since the reality of the distinction would not be thus at all affected.

Note 2. An action of longer duration can also in the dependent moods be expressed by the Aorist, when at the same time the final completion of it is not only before the mind, but is regarded as the end and purpose of the action. E. g. Plat. Crit. 15, *τῶν παίδων ἕνεκα βούλει ζῇν, ἵνα αὐτοὺς ἐκθρέψῃς καὶ παιδεύσῃς.*

6. The *Participle* of the Aorist always has the express signification of the past, and sometimes coincides entirely with the signification of the *Part. Perfect.* E. g. *ἀποβαλών having lost* and consequently now *possessing nothing; μαθών having learned* and therefore *knowing; θανών, τελευτήσας, having died, dead; οἱ πεσόντες the fallen, the dead.*

Note 3. Thus e. g. Demosthenes says, (Mid. 52. Reisk. p. 576. 23,) "of a discourse full of merited reproaches, the true author is *ὁ παρεσχηκὼς τὰ ἔργα,—οὐχ ὁ ἐσκεμμένος οὐδ' ὁ μεριμνήσας τὰ δίκαια λέγειν*, i. e. he who has afforded the facts, not he who with consideration and care has prepared himself to speak that which is right." Consequently *μεριμνήσας* is entirely parallel with the two Participles Perf. and is manifestly used in order to avoid the less agreeable *μεμεριμνηκώς.*

Note 4. We have hitherto spoken chiefly of the Attic dialect. In Homer the Aorist, like many other forms, appears only in the commencement of its existence, i. e. the other tenses had not yet become so definitely separated from it. The Imperfect especially cannot yet in him be distinguished

from the Aorist. We leave the examples to the learner's own observation.*—In Herodotus also, and perhaps in the Ionic dialect generally, the Imperfect, especially in continued narration, is often employed as Aorist, at least according to our notions, i. e. it is used to narrate actions or transient events, the occurrence of which as contemporary with other events does not necessarily appear from the context. E. g. III. 28 *ἐκάλεε, ἐκέλευε*, and very often *ἠρώτα, ἀμείβετο*, etc. I. 31, 35, 36, etc.

NOTE 5. Whenever anything *customary*, or of ordinary occurrence in the world, is mentioned elsewhere than in narration, instead of the Present by which this is expressed in other languages and usually in Greek, we often find by a special Grecism the *Aorist*, which is then in the fullest sense *indefinite*. E. g. Demosth. Olynth. II, *μικρὸν πταῖσμα ἀνεχαίτισε καὶ διέλυσε πάντα* "a slight mistake often disturbs and destroys all again." Id. Mid. 21 *οὐ γὰρ ἡ πληγὴ παρέστησε τὴν ὀργήν, ἀλλ' ἡ ἀτιμία· οὐδὲ τὸ τύπτεσθαι—ἐστὶ δεινόν, ἀλλὰ τὸ ἐφ' ὕβρει*, where the *ἐστί* shews how the preceding *παρέστησε* is to be understood. Isocr. Paneg. 12, speaking of the great games and assemblies of the Greeks, in opposition to the constant concourse at Athens, says, *αἱ μὲν ἄλλαι πανηγύρεις διὰ πολλοῦ χρόνου συλλεγεῖσαι ταχέως διελύθησαν, ἡ δὲ κ.τ.λ.* See also Heindorf. ad Plat. Phaedo. 49.

NOTE 6. Another case, where the Aorist seems to stand instead of the Present, is the Indic. Aorist after the question *τί οὔ;* E. g. *τί οὐκ ἐποιήσαμεν;* lit. "why have we not done it?" i. e. let us do it; *τί οὐκ ἔφρασας*, i. e. 'tell me now.'—See Heindorf. ad Plat. Gorg. 126.

NOTE 7. The Greeks further enjoyed a great freedom in the choice of tenses from this circumstance, that in a narration, where the real time was obvious from the context, they could everywhere introduce the Present. This they did not merely in whole sentences, as we also sometimes do in animated discourse, but in the midst of a sentence or construction,—and even the Pres. Indicative in the midst of citing another person's thoughts in *sermone obliquo*. E. g. Xen. Anab. I. 3. 14 *εἷς δὲ εἶπε—, στρατηγοὺς ἑλέσθαι ἄλλους ὡς τάχιστα, εἰ μὴ βούλεται Κλέαρχος ἀπάγειν*. Ibid. I. 7. 16, where it is related, that the army of Cyrus came to a trench; then follows immediately *ταύτην δὲ τὴν τάφρον βασιλεὺς μέγας ποιεῖ ἀντὶ ἐρύματος, ἐπειδὴ πυνθάνεται Κῦρον προσελαύνοντα*. Every other language must here in both instances have employed the *Pluperfect*.

NOTE 8. Some verbs however are of a nature which seems to

* We adduce here some passages, in which the Imperfect stands in the same connexion with the Aorist, where however there is no such difference visible in the action as to imply any difference in the two tenses; Il. *α*, 437, 438, 465. *β*, 43-45. Here it would be absurd to assume, that the *disembarking* of the mariners, the *cutting up* of the flesh, the *throwing on* of the large cloak, must have been present to the mind of the poet as actions implying *duration* and requiring time; while the *leading out* of the (many) victims, the *fixing upon the spits* of the (many) pieces of flesh, the *girding on* of the sword, appeared to the same mind as *momentary*. Still more decisive is *λεῖπε*, *β*. 107, comp. 106.—On the other hand it will be of great use in reading Homer to observe, how the far greater number of decided Imperfects which are intermingled in the narration, mark a necessarily and manifestly continued and repeated action. Besides, it will not be easy to find in Homer the converse of this exchange, viz. the Aorist to express a contemporary circumstance or a repeated action.

disturb the regular succession of the tenses. Thus especially ἥκω *I come* is always to be regarded as a Preterite, *I have come*, i. e. I am here; e. g. Plat. Crito init. ἄρτι ἥκεις ἢ πάλαι; So οἴχομαι, lit. *I go away*, stands commonly for *I am gone*; by which means the Impf. ᾤχετο acquires the appearance of a Pluperfect. See the *Ausf. Sprachl.* in the Catalogue of Anom. Verbs. Further τίκτειν τινά, besides the signification *to beget, bear*, has also that of *to be the father, mother, of any one*; and hence it is often to be taken entirely as a Perfect: πολλοῦ σε θνητοῖς ἄξιον τίκτει πατήρ.

Note 9. In every language, especially in familiar discourse, there arise certain phrases which seem to contradict the general laws of the language, because their origin has become obscure. In like manner there are phrases in Greek, which cannot be reduced to the rules here given for the use of the tenses; and which therefore the learner must note, without being led into doubt as to the principles which flow from the coincidence of the great body of examples. Here belongs especially the phrase ἦν ἄρα instead of the Present, in drawing certain inferences; (see Heindorf. ad Plat. Phaedr. 35;) originally perhaps: "it was then always (and is still) — — and I remarked it not," where however only the general tone has remained in this phrase. Further, certain *Aorists* of the first person, as ἥσθην, ἐπήνεσα, are used in conversation instead of the Present, in order to express a decided emotion or disposition of mind in any action; see Herm. ad Viger. not. 162, and the author's note to Soph. Philoct. 1289. 1314. See also the epic ἔπλετο under the Anom. πέλω.

Note 10. From the circumstance that the Present and Imperfect always imply *duration*, and consequently not *completion*, arises the usage, that several verbs, whose action can strictly be expressed as *complete* only by the accession of another verb, (e. g. *to give* completed by *to receive, to send away* by *to go away*,) are used in these tenses merely to express this partial (incomplete) action, or as it is called, *de conatu*, i. e. an *endeavour* or *purpose*, though these expressions are not exact. E. g. Herodot. VII. 221 Λεωνίδης φανερός ἐστι (here for ἦν by note 7) τὸν μάντιν ἀποπεμπόμενος, ἵνα μὴ συναπόληται σφι· ὃ δὲ ἀποπεμπόμενος αὐτὸς μὲν οὐκ ἀπέλιπε (did not leave him, did not *go away*), τὸν δὲ παῖδα—ἀπέπεμψε, where the last Aorist constitutes an antithesis to the preceding Present. So δίδωσι, ἐδίδου, are very often to be translated by *to offer*; and πείθει is strictly only *suadet*, not *persuadet*. See also the examples referred to in the Index to Demosth. Mid. under *Praesens*.

Note 11. The Perfect has also a *Subjunctive* and *Optative*, and the Future an *Optative*, which are actually employed, when the species of uncertainty peculiar to these moods (see § 139), coincides with the time marked by these tenses. E. g. εἴθε ὁ υἱὸς νενικήκοι *O that my son might have conquered!* εἴ τινες εἰσεληλύθοιεν *if perhaps some had entered*; εἶπεν ὅτι ἥξοι ἡμέρᾳ τρίτῃ *he said that he would come the third day*. But since in such instances the moods of the Present and Aorist, with the help of the context, are generally sufficient; and since also the Indicative is very common in *sermone obliquo* (comp. note 7 above); the forms in question are used only when they serve particularly to promote perspicuity. They require therefore here no further illustration. But even then, instead of the proper Subj. and Opt. of the Perfect, writers prefer to use in most verbs the *periphrastic* form, e. g. πεφιληκὼς ὦ and εἴην.—The *Imperative of*

the Perfect occurs in its principal form, i. e. in the second person, for the most part only in verbs whose Perfect has the signification of the Present; as *κέκραχθι, κεχήνετε* (see the Anom. *χάσκω*), *μέμνησο*. The *third* person has, however, chiefly in the Perf. Passive, a definitive final sense, "let it be done, finished;" and often affords an energetic mode of expression; e. g. *νῦν δὲ τοῦτο τετολμήσθω εἰπεῖν, let it be ventured.*—Arist. Vesp. 1129 *πεπειράσθω let it be tried*, i. e. try it then.

Some further peculiarities of usage in the Aorist, Imperfect, and Future, see below under the *Moods*, § 139.

§ 138. *The third Future.*

1. The Future 3, not only in form but in signification, is properly compounded from the Perfect and Future. It transposes that which is past or completed into a time future. E. g. Plat. Rep. 6 *ἡ πολιτεία τελέως κεκοσμήσεται, ἐὰν ὁ τοιοῦτος αὐτὴν ἐπισκοπῇ φύλαξ*, "the commonwealth *will be* in a state of perfect order, (not *will come* into such a state,—*adornata erit*, not *adornabitur*,) if such a guardian administers it." Aristoph. Nub. 1436 *μάτην ἐμοὶ κεκλαύσεται* (comp. § 134. 4), "in vain I shall have wept." As further the Perfect always denotes a state or situation which still continues, e. g. *ἐγγέγραμμαι* not merely *I have been inscribed*, but *I am inscribed, I stand on the list*; so also this remains in the Fut. 3; e. g. *Οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται, Ἀλλ ὥσπερ ἦν τὸ πρῶτον, ἐγγεγράψεται*, "no one will be otherwise enrolled through favour; but as he was at first (inscribed), so *will he remain inscribed*," Arist. Eq. 1371.

2. Hence this is the appropriate Future of those Perfects that take a special signification, which may be regarded as a new Present. E. g. *λέλειπται it remains* sc. over and above, *λελείψεται it will remain* (but *λειφθήσεται it will be left behind*); — *κέκτημαι possess, μέμνημαι call to mind, κεκτήσομαι, μεμνήσομαι.*

3. The Attics, in many verbs in the Passive, employ the Fut. 3 as a simple Future Passive. Besides the verbs *δέω* and *πιπράσκω* (see the Catal.) this is chiefly the case with *πεπαύσομαι, κεκόψομαι*, which must never by any forced explanation be referred to the original Fut. 3. So in other verbs, where this Future is employed by the Attics alternately with the ordinary Fut. Pass. and in the same signification; e. g. *βεβλήσομαι, λελέξομαι*, and others, which are left to the learner's observation.

NOTE. In some verbs the Fut. 3 has a particular emphasis; and implies either (1) *it shall, I will*; e. g. Soph. Aj. 1141, where to the words of Menelaus, *ἓν σοι φράσω· τόνδ' ἐστὶν οὐχὶ θαπτέον* — it is answered, *σὺ δ' ἀντακούσει τοῦτον ὡς τεθάψεται* (comp. § 151. I. 6), where the common *ταφήσεται* would be far less forcible; or (2) *immediate* action, *haste*, etc. e. g.

φράζε, καὶ πεπράξεται (Arist. Plut. 1127. cf. 1200) lit. *speak, and it shall be done*, i. e. immediately. From such passages the former name of this Future, viz. the *Paulo-post Future*, seems to have been derived.

The Moods.

§ 139. *Optative and Subjunctive.*

1. At first view the Greeks seem to have the *Optative* in addition to the moods of our modern languages. But if we compare the use of it with the remark made in § 88. 3, viz. that in conjugation this mood conforms to the *historical* tenses, just as the Subjunctive to the *primary* tenses; it will be found that the Optative corresponds very nearly to that which in Latin and also in English is the *Subjunctive* of the *Imperfect* and *Pluperfect*, which on the other hand is wanting in Greek. We say e. g. in the expression of a *wish*, "O that I had —!" although the true time is the Present. So in narration, "he inquired into every thing in order that he *might know*." In these and similar cases the Greeks use the *Optative;* while their *Subjunctive* stands where we often say *if he be, that he has, that he says,* etc.

2. The Optative therefore constantly accompanies the *historical* tenses; so that the relatives and particles (those compounded with ἄν excepted, see no. 7 sq.) which in connexion with the Present and Future require with them the *Subjunctive*, in connexion with the historic tenses take the *Optative*. E. g. οὐκ ἔχω or οὐκ οἶδα ὅποι τράπωμαι (*non habeo, quo me vertam*) "I know not whither I can turn myself; οὐκ εἶχον, οὐκ ἤδειν ὅποι τραποίμην (*quo me verterem non habebam*) "I knew not whither I could turn myself;" πάρειμι, ἵνα ἴδω "I am present that I may see;" παρῆν, ἵνα ἴδοιμι "I was present that I might see."

Note 1. For the exceptions which this rule admits, see Hermann ad Viger. num. 350. Heind. ad Plat. Protag. 29. But the general and fundamental rule cannot thereby be shaken. The same animation of manner, which, as we we have seen above, often introduces the Present into a narration of the past, can easily be the occasion, that a speaker or writer should sometimes forget the dependence of his construction on the past.

3. For the same reason the particles and pronouns, which in *sermone recto* require the *Indicative*, take in *sermone obliquo* in narration regularly the *Optative*. E. g. ἤρετο, εἰ οὕτως ἔχοι "he asked whether it *were so;*" ἔλεξέ μοι, ὅτι ἡ ὁδὸς φέροι εἰς τὴν πόλιν, ἥνπερ ὁρῴην, etc. The exception to this is found in § 137. n. 7.

4. The conjunction ὅπως (§ 149), when it refers to a Future tense, is followed either by the *Subjunctive* or by the *Fut. Indicative*;* and

* Comp. the marg. note to note 8 below.

retains these even in connexion with the past. E. g. Thucyd. II. 3, *ξυνελέγοντο — ὅπως μὴ διὰ τῶν ὁδῶν φανεροὶ ὦσιν ἰόντες.* III. 4, *ἔπρασσον, ὅπως τις βοήθεια ἥξει* "they urged, that some help *should come;*" id. I. 65 *ξυνεβούλευεν οὕτω ποιεῖν, ὅπως ὁ σῖτος ἀντίσχῃ,* "he counselled to do thus, in order that the provision *might hold out.*" —The same holds true of the strengthened negation, *οὐ μή,* in every sense (§ 148. n. 6); e. g. in entreaty, Eurip. Med. 1151 *οὐ μὴ δυσμενὴς ἔσῃ φίλοις* "be not thus disinclined towards thy friends." Soph. El. 1035 *ἀλλ' οὔποτ' ἐξ ἐμοῦγε μὴ μάθῃς τόδε* "but never from me shalt thou learn this."*

NOTE 2. The Subjunctive can nevertheless in narration pass over into the Optative, as with *ἵνα;* e. g. Xen. Laced. 2. 2 *ἔδωκεν αὐτῷ μαστιγοφόρους, ὅπως τιμωροίη (τοὺς παῖδας), ὅτε δέοι.* See also the example in note 3 below.

5. In order to understand fully the further use of these moods, an accurate knowledge of the two particles *εἰ* and *ἄν* is necessary. These are employed in a great variety of ways, partly in their simple form, and partly in composition.

6. The conjunction *εἰ* has two principal significations, *if* and *whether.* In both these meanings it is followed, in more accurate writers, only by the *Indicative* or the *Optative,* not by the Subjunctive. Epic writers nevertheless, and others not Attic, are excepted.

7. The particle *ἄν,* for which the epic writers use the fully synonymous enclitic *κέν* or *κέ,* can sometimes be rendered by our *perhaps.* Commonly however it cannot be expressed by any corresponding particle in other languages; but only gives to a proposition or sentence a stamp of *uncertainty* and mere *possibility.* This serves either to modify or to strengthen the Subjunctive and Optative; while it can also be imparted to the Indicative, (the Present and Perfect excepted,) and other verbal forms. This particle commonly stands after one or more

* Dawes, in consequence of too limited observation, proposed the rule, that in good Attic writers the Particles *ὅπως* and *οὐ μή* never have the Subjunctive of the *first* Aor. Act. and Mid. but always instead of this the Fut. Indicative. This rule was found to be often confirmed by manuscripts; and on this ground in modern editions a multitude of passages have been altered even without the authority of manuscripts; since for the most part this required only small changes like *σῃς* into *σεις, σωμεν* into *σομεν,* etc. But it was soon found that there would be no end of such corrections; and also that some passages occur which cannot be so easily corrected. Hermann and others have raised important doubts against the rule of Dawes. It is certain at least that only the necessary expression of *completeness* determined the choice of the Subjunctive Aorist: Eurip. Troad. 445 *ὅπως γημώμεθα.* Plat. Repub. p. 609. *b. οὐ γὰρ τόγε ἀγαθὸν μήποτέ τι ἀπολέσῃ.* I assent to the opinion of Dawes thus far, viz. that the *second* Aor. Subj. was used by preference; and that where no Aor. 2 existed, the Fut. Indic. was more usual than the Subj. Aor. 1.

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words in a clause, and is thus distinguished from the ἄν which is contracted from ἐάν. See the next paragraph.

8. The particle ἄν is subjoined to all *relatives* and to certain *particles*, with some of which it flows together into one word; so especially ὅτε—ὅταν, ἐπειδή—ἐπειδάν. With εἰ it forms ἐάν or ἤν or ἄν.* Epic writers combine all these words in like manner with κέ, as ὅτε κεν, etc. and for ἐάν they have εἴ κεν or αἴ κεν. All these classes of words receive, through this addition of ἄν, the idea of mere *possibility*, and thus are regularly followed by the *Subjunctive;* and then such clauses, if they come to stand in connexion with the past or with a clause in *sermone obliquo*, either remain unchanged, or else the simple words (εἰ, ὅτε, ἐπειδή, ὅς, ὅστις, ὅσος, etc.) with the Optative come in their place; e. g. παρέσομαι, ἐάν τι δέῃ,—ἔφη παρέσεσθαι εἴ τι δέοι or δεήσοι. So in the example in note 2 above, ὅτε δέοι stands for the ὅταν δέῃ which would be required in direct discourse.

Note 3. Epic writers employ both the Subjunctive with εἰ, and the Optative with the particles compounded with ἄν or κέ, e. g. Od. η, 315. There are likewise examples in Attic writers, where the relative and particles combined with ἄν have the Optative in a dependent proposition, without casting off their ἄν; e. g. Xen. Cyrop. 5. 5. init. ἐπέστελλεν αὐτῷ ἥκειν, ὅπως σύμβουλος γίγνοιτο, ὅ,τι ἂν δοκοίη πράττειν, "he sent for him to come, that he might advise *that* (whatever it might be) which might seem best to be done." See also Demosth. Mid. 5. note 2. So ὅταν in Æschyl. Pers. 448. Such passages are nevertheless rare; and we must mark in all of them, whether the Optative does not stand in one of the significations peculiar to it, viz. (1) With the idea of an action repeated in time past (see note 6 below), for this Optative is not altered by the ἄν; see the examples in Matthiae's Grammar § 521. n. 1; (2) When the Optative with ἄν forms the conditional Future (see no. 13 below); e. g. in Plat. Euthyd. 9 ὑμεῖς ἐστε, παῤ ὧν ἂν κάλλιστά τις αὐτὸ μάθοι, where μάθοι ἄν belongs together, *might* or *could learn.*

9. The Greek language has a peculiar variety of expression for *hypothetical* or *conditional* propositions; in respect to which the following are the most essential points. In every conditional proposition, the condition is either *possible* or *impossible.* The possible cases either express at the same time *uncertainty,* or not; and in the uncertain cases the speaker either holds out the prospect of future decision, or not. Hence arise the following cases:

1) *Possibility* without the expression of uncertainty; εἰ with the *Indicative.* E. g. εἰ ἐβρόντησε, καὶ ἤστραψεν "if it has thundered, it has also lightened;" εἴ τι ἔχεις, δός, "if thou hast anything, give it me."

* See § 117. 2. This contracted ἄν, like ἐάν, usually begins a proposition or clause, and is thus distinguished from the radical form ἄν. See no. 7 above.

2) *Uncertainty* with the prospect of decision;* ἐάν with the *Subjunctive.* E. g. ἐάν τι ἔχωμεν, δώσομεν, "if we should have any thing, we will give it thee;" ἐάν τίς τινα τῶν ὑπαρχόντων νόμων μὴ καλῶς ἔχειν ἡγῆται, γραφέσθω, "if a person should consider any one of the existing laws unsuitable, let him petition against it."—Here the *protasis* implies, "and that will shew itself," or "and we shall see that," etc.

3) *Uncertainty* without any such subordinate idea; εἰ with the *Optative*, and in the *apodosis* the *Opt.* with ἄν. E. g. εἴ τις ταῦτα πράττοι, μέγα μ᾽ ἂν ὠφελήσειε, "if any one *should do* this, he *would* render me a great service;" εἴ τις ταῦτα καθ᾽ αὑτὰ ἐξετάσειεν, εὕροι ἄν—, "if any one *should investigate* this, he *would find*—." Here nothing further is implied than perhaps, "but I know not whether any one will do it."

4) *Impossibility* or disbelief, or generally when one will indicate, that the thing *is not so.* In this case Attic usage almost without exception employs the *Imperfect* for the present or an indefinite time, and then in the apodosis uses the same with ἄν; e. g. εἴ τι εἶχεν, ἐδίδου ἄν, "if he had any thing, he would give it thee." —Here is necessarily implied, "but he has nothing."

10. When in this last case both clauses refer to the *past*, the *Aorist* must stand instead of the Imperfect, at least in the apodosis:

εἴ τι ἔσχεν, ἔδωκεν ἄν, "if he had had anything, he would have given it thee."

The two clauses can however refer to different times; e. g. εἰ ἐπείσθην, οὐκ ἂν ἠῤῥώστουν "had I obeyed, I should not (now) be ill."—It is also a matter of course, that when a proposition not conditional would stand in the Perfect, it passes over as conditional into the Pluperfect, just as the Present into the Imperfect; e. g. εἰ γὰρ αὐτάρκη τὰ ψηφίσματα ἦν, οὐκ ἂν Φίλιππος τοσοῦτον ὑβρίκει χρόνον.

When the apodosis (in 4) refers to the *past*, but at the same time expresses *duration*, it stands in the *Imperfect* with ἄν. E. g. Herodot. VII. 139 καὶ οὕτω ἂν ἐπ᾽ ἀμφότερα ἡ Ἑλλὰς ἐγίνετο ὑπὸ Πέρσῃσι. Demosth. Mid. p. 523. Reisk. πάντ᾽ ἂν ἔλεγεν οὗτος τότε.

11. All these cases are modified by being put in connexion with a Preterite, according to the principles above laid down, and by which they must be judged; e. g. καὶ, εἴ τι ἔχοι, ἐκέλευσε δοῦναι, "and, if one had any thing, he ordered him to give it up." Here ἐκέλευσε does not belong to the apodosis, but to the preceding context;

* See Hermann's acute exhibition of this subject, ad Viger. n. 312.

the *Optative* stands solely on account of the connexion with the Preterite (by no. 2 above), and *δοῦναι* contains the apodosis; as if it stood *καὶ ἐκέλευσε, εἴ τι ἔχοι, δοῦναι.*

12. When the particles and phrases to which *ἄν* is subjoined, are followed by the *Subjunctive* of the *Aorist*, this constitutes a Preterite by supposition or anticipation, and consequently, when the connexion refers to future time, it forms a *Future Preterite*, Lat. *Futurum exactum.* E. g. *χρὴ δὲ ὅταν μὲν τίθησθε τοὺς νόμους, ὁποῖοί τινές εἰσι σκοπεῖν· ἐπειδὰν δὲ θῆσθε, φυλάττειν καὶ χρῆσθαι,* "when however ye (shall) *have once given them—;*" *ἐπειδὰν ἅπαντα ἀκούσητε, κρίνατε,* "when ye *shall have heard* all, then judge;" *αὕτη ἡ παρασκευὴ διαμεῖναι δυνήσεται, ἕως ἂν περιγενώμεθα τῶν ἐχθρῶν,* i. e. "until we *shall have vanquished* the enemy;" *διαφθερεῖ ὅ,τι ἂν λάβῃ.* In this construction the sense of the Future lies in the whole connexion; and the Aorist has only its own peculiar sense of time past.

13. The *Optative with ἄν* (no. 9. 3 above) is only the apodosis of a supposition. This supposition however may be suppressed, and then the Optative with *ἄν* can stand alone. It is therefore thus used, in every simple proposition which is to be expressed merely as *possible*, and where in English we say *can, could, might, would, should,* etc. E. g. *τὸ σωματοειδές ἐστιν οὗ τις ἂν ἅψαιτο,* "the corporeal is that which one can touch," i. e. if he will; *γένοιτο δ' ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ,* "all can happen in the course of time;" *ἡδέως ἂν θεασαίμην ταῦτα,* "gladly would I see this;" *ἀλλ' οὖν, εἴποι τις ἄν,* "but then, might some one say—;" *ἴσως ἂν οὖν τινες ἐπιτιμήσειαν τοῖς εἰρημένοις* "perhaps some might censure what has been said."—Hence it comes, further, that this mode of expression, in consequence of the tone of moderation peculiar to the Attics (§ 1. n. 1), takes the place of certain and positive affirmations. E. g. *οὐ γὰρ ἂν τάγε ἤδη γεγενημένα τῇ νυνὶ βοηθείᾳ κωλῦσαι δυνηθείημεν,* "for that which has already taken place we cannot by any present assistance well hinder;" *οὐκ ἂν φύγοις* 'thou wouldst not escape;' which mode of expression very commonly stands for the ordinary *Future.* So also *λέγοις ἄν* for the *Imperat. λέγε.*

14. The Greek language can further change every conditional or uncertain proposition, or every one which is so expressed, so far as the construction is concerned, either into the Infinitive or into the Participle, —only leaving the *ἄν* in its place. In this way the Greek has an advantage over every known language, viz. that of being able to give the force of an Optative or Subjunctive to both the Participle and the Infinitive. E. g. *οἴονται ἀναμαχέσασθαι ἂν συμμάχους προσλαβόν-*

τες "they suppose they *would* again *be able* to carry on the war, if they *should obtain* allies," (from ἀναμαχέσαιντ' ἄν, εἰ λάβοιεν);—τἄλλα σιωπῶ, πόλλ' ἂν ἔχων εἰπεῖν, i. e. though I *could* still say much. Herod. VII. 139 νῦν δὲ Ἀθηναίους ἄν τις λέγων (one who should say) σωτῆρας γενέσθαι τῆς Ἑλλάδος οὐκ ἂν ἐξαμάρτοι. Plat. Crito 9 οἱ ῥᾳδίως ἀποκτιννύντες καὶ ἀναβιωσκόμενοί γ' ἄν, εἰ οἷοίτ' ἦσαν, "who lightly kill, and *would* also perhaps *bring back again to life*, if they could," (from ἀνεβιώσκοντ' ἄν). In this way is often produced the sense of an *Infin.* and *Part. Future*; e. g. Demosth. Phil. I. οὐκ ἔστιν ἕνα ἄνδρα ἂν δυνηθῆναί ποτε ἅπαντα ταῦτα πρᾶξαι, "it is not possible that one man *should ever be able* to accomplish all this," where δυνηθῆναί ποτε without ἄν would have expressed a past. See also the example from Isocrates in § 144. 4. *a.*—After οἴεσθαι, ἐλπίζειν, etc. this is the usual mode of expressing the Future.

NOTE 4. The *position* of ἄν depends wholly on euphony; or perhaps also on the need of making the uncertainty expressed by it, earlier or later perceptible. This must be noted, in order that, with reference also to the connexion, we may readily refer ἄν to the word to which it belongs. E. g. Plat. Phaedo. 116 οἶμαι ἄν, ὡς ἐγὼ λέγω, ποιοῖς, where ἄν belongs to the Opt. ποιοῖς, thus: οἶομαι, ποιοῖς ἄν, ὡς ἐγὼ λέγω. So also in ἐδόκει ἂν ἡμῖν ἡδέως πάντα διαπρᾶξαι, the ἄν belongs to the Infin. "it seemed to us that he would gladly execute all (διαπράξειεν ἄν). Demosth. Olynth. I. 13 Τί οὖν ἄν τις εἴποι ταῦτα λέγεις ἡμῖν νῦν; for Τί οὖν, εἴποι τις ἄν, ταῦτα λ. ἡ. ν. where consequently, if the strictly requisite comma stood after οὖν, the ἄν would appear to stand for ἐάν; which however cannot govern the Optative. Plat. Tim. p. 26. *b*, οὐκ ἂν οἶδ' εἰ δυναίμην ἅπαντα ἐν μνήμῃ πάλιν λαβεῖν, "whether I could," εἰ δυναίμην ἄν, i. e. if I were to be asked. Demosth. c. Aristocr. 680. 26 ἐκ τούτου τοῦ ψηφίσματος κυρωθέντος ἄν, εἰ μὴ δι' ἡμᾶς, ἠδίκηντο οἱ βασιλεῖς, i. e. εἰ τὸ ψήφισμα ἐκυρώθη (without ἄν, comp. no. 10 above), οἱ βασιλεῖς ἠδίκηντ' ἄν (would have been offended), εἰ μὴ δι' ἡμᾶς (i. e. had it not been for us, see § 150).—In a sentence somewhat involved, ἄν is often found two or even three times repeated, without any further addition to the sense, than that the limitation of the proposition is rendered more perceptible, because several parts of the assertion are thus affected at the same time. See Heind. ad Plat. Phaedr. 138. Herm. ad. Vig. num. 283.

NOTE 5. The particle ἄν often gives to the Indicative the sense of a *customary* action; e. g. Demosth. pro Cor. p. 301. Reisk. "no one of the earlier orators has acted in so many capacities at the same time, ἀλλ' ὃ μὲν γράφων οὐκ ἂν ἐπρέσβευεν, ὃ δὲ πρεσβεύων οὐκ ἂν ἔγραφε "whoever proposed laws did not usually go as ambassador, and *vice versa*."*

NOTE 6. A further and special use of the *Optative*, is when it stands in the protasis, instead of the Indicative of past time, to express something which took place *repeatedly* or *customarily*. E. g. οὓς μὲν ἴδοι

* Comp. further Soph. Philoct. 290—92. Aristoph. Pax 640. 41. Xenoph. Anab. I. 5. 2. Schneid.

εὐτάκτως καὶ σιωπῇ ἰόντας, προσελαύνων αὐτοῖς οἵτινες εἶεν ἠρώτα, καὶ ἐπεὶ πύθοιτο—*ἐπήνει*, "whoever he saw," i. e. *so often* as he saw any; where then *ἐπεὶ πύθοιτο* must necessarily follow in the Opt. Hom. Il. *β*, 198 *ὃν δ' αὖ δήμου τ' ἄνδρα ἴδοι,—βοόωντά τ' ἐφεύροι*, "whatever man of the people he saw," i. e. *so often* as he saw, etc.—*ἔπραττεν ἃ δόξειεν αὐτῷ*, "he did that which *in every case* seemed to him right." Xen. Cyrop. I. 4. 3 *ὅσα ἐπερωτῷτο, ταχὺ ἀπεκρίνατο*, "whatever he was asked, he answered *always* quickly;" *ὑπερῷον εἶχεν ὁπότ' ἐν ἄστει διατρίβοι*, "he had an upper chamber *whenever* he spent his time in the city" (Antiphon.) See also note 3 above. The uncertainty of the Optative serves, in such instances, merely to prevent them from being understood as referring to particular definite cases. For the same reason, when such a relation exists at the present time, the *Subjunctive* is used in similar instances. See the parallel examples of both in Hermann ad Vig. p. 900.

NOTE 7. The *Subjunctive* stands alone and independent in Greek, only in the following circumstances: (1) In *inciting* phrases in the *first* person, as *ἴωμεν let us go;* to which in the second and third persons the Opt. corresponds. Also in the Singular; where however *φέρε, well! come on!* usually precedes it, as Eurip. Hippol. 865 *φέρε—ἰδω* "well then, let me see—." (2) In *questions expressing doubt*, sometimes with and sometimes without a preceding *βούλει* or *θέλεις, wilt thou?* e. g. *βούλει οὖν σκοπῶμεν;* "wilt thou that we examine?" *πόθεν βούλει ἄρξωμαι;* "where wilt thou that I begin?" Anacr. *τί σοι θέλεις ποιήσω;* "what wilt thou that I do to thee?"—*τί ποιῶ;* "what can I do?" *πῇ βῶ; ποῖ τράπωμαι;* "whither can I go? whither can I turn?" *εἴπω οὖν σοι τὸ αἴτιον;* "shall I then tell thee the cause?" Plat. Theaet. 17.—*νῦν ἀκούσω αὖθις—;* "shall I then again hear?" Luc. Dial. Mort. 30. 1.—These examples may serve at the same time to put the learner on his guard, not to confound the instances of the first person Subjunctive which occur, with the Future, to which such phrases certainly have a resemblance even in sense; for which reason the two tenses are sometimes found united, e. g. Eurip. Ion. 758 *εἴπωμεν ἢ σιγῶμεν; ἢ τί δράσομεν;*—In the second and third persons, instances like those above will not easily be found, except in some common phrases, as *ποῖ τις ἔλθῃ;* "whither can one go?" Demosth. Mid. 10. extr. *ὁ τοιοῦτος πότερα μὴ δῷ δίκην;* "shall then such an one not be punished?"

NOTE 8. In Homer there prevails a still closer relation between the *Subjunctive Aorist* and the *Future;* so that in him the former stands entirely independent for the real Future; e. g. Il. *α*, 262 *Οὐ γάρ πω τοίους ἴδον ἀνέρας, οὐδὲ ἴδωμαι.* In many such instances we can indeed regard this Subjunctive as a Future still expressing doubt ("I cannot well expect to see more"); and in this way the origin of such a usage can be accounted for. But in many passages this Subjunctive is found in the midst of the clearest Futures, e. g. Od. *μ*, 383 *δύσομαι εἰς Ἄϊδαο, καὶ ἐν νεκύεσσι φαείνω.* So also with the shortening of the long vowel (§ 103. V. 15); whence arises sometimes a form coinciding with the Indic. Fut. and Present; e. g. Il. *θ*, 529—31 *ἀλλ' ἤτοι ἐπὶ νυκτὶ φυλάξομεν—, πρωΐ δὲ—ἐγερόμεν ὀξὺν Ἄρηα.**

* I would on this occasion express my assent to Hermann's acute suggestion, that the *Future* in the Greek verb comes from the *Aorist*, rather than *vice versa*;

NOTE 9. Some other peculiarities of usage can here only be noted, in the following general remarks:

1) That ἄν is very often *omitted;* by which means a mood sometimes falls into an unusual construction; and especially the Optative comes to stand alone for the conditional Future, and the Imperfect for the supposed Present; see Heind. ad Plat. Gorg. 37. Schäfer Melet. p. 55. Index in Plat. Meno. etc. v. ἄν.

2) That in Homer and in the epic writers, the *Subj.* and *Opt.* are not definitely distinguished, but in several of the above constructions are confounded; e. g. the *Subj.* with ἄν stands instead of the *Opt.* with ἄν for the conditional and unconditional Future; Il. α, 184.

THE INFINITIVE.

§ 140. *General Construction.*

1. The Greek Infinitive is employed in all those cases where the Infinitive is used in Latin, or in English with or without the Particle *to*, and often also where we make use of the conjunction *that;* consequently after all verbs signifying *to say, believe, promise, permit, entreat*, etc.

2. It often stands too where the Latins employ *ad* with the Gerund, or the Participle in *dus*, to mark an *object* or *purpose*,—and which in English is expressed by *to*, i. e. *in order to*. E. g. ἔδωκεν αὐτὸ δούλῳ φορῆσαι "he gave it to a servant *to carry;*" ὁ ἄνθρωπος πέφυκε φιλεῖν "man is born *to love;*" παρέχω ἐμαυτὸν ἐρωτᾶν "I present myself *to be questioned;*" ἵππον παρεῖχε τῷ ἀνδρὶ ἀναβῆναι·—ἦλθον ἰδεῖν σε. Xen. Anab. 2. 2. 3, ἐμοὶ θυομένῳ ἰέναι ἐπὶ τὸν βασιλέα οὐκ ἐγίγνετο τὰ ἱερά, "as I sacrificed *in order to march* against the king, the omens were not propitious to me," i. e. as I performed the customary sacrifice before a military expedition; and further on, ἰέναι δὲ παρὰ τοὺς Κύρου φίλους, πάνυ καλὰ ἦμῖν τὰ ἱερὰ ἦν, "but *in order to march* to the friends of Cyrus the omens were very propitious to us;"

and I find in the above-mentioned Homeric usage the obvious course of this transition. Without doubt the common Greek Future is nothing more than the Subjunctive of the Aorist, which it so closely resembles in both forms. Out of the doubtful question, affirmation, or prediction, which is ever the most natural, arose by degrees a definite one; on which occasion this Subjunctive passed over into the form of the Indicative. One further trace of this original identity, seems to me to be the double construction of the particles ὅπως and μή with the *Subj.* and with the *Future*. The Latin language also gives support to this theory in the near correspondence of the Fut. of the third Conjug. with the Subjunctive. Still, these remarks do not stand in the way of the *grammatical* derivation of the Aorist from the Future; since this has in its favour a greater facility and symmetry; and moreover, as we have already often remarked, all grammatical derivations are, in general, merely practical.

taken from the common phrase, *ἐκαλλιέρει ταῦτα ποιεῖν*, e. g. Herod. VI. 76.

3. Kindred to this, is the Infinitive which is put after an adjective (or substantive) to qualify it. E. g. *ἐπιτήδειος ποιεῖν τι, skilful, dextrous to do* any thing; *οὐ δεινός ἐστι λέγειν, ἀλλ' ἀδύνατος σιγᾷν*, "he is not distinguished *in speaking*, but is unable *to be silent*." Eurip. *δειναὶ γυναῖκες εὑρίσκειν τέχνας* "women are very skilful to get up quarrels." —Or the Infinitive is here of a *Passive nature*, although the Active form is more commonly used, as in English, while the Latins employ the Supine in *u*. E. g. *ῥᾴδιος νοῆσαι easy to observe*; *πόλις χαλεπὴ λαβεῖν*—*ἡδὺ ἀκούειν pleasant to hear, sauve auditu*; Hom. *θαῦμα ἰδέσθαι* a wonder to behold, mirabile visu.* Still in this case the *Inf. Passive* is not infrequent; e. g. *θηλυφανὴς ὀφθῆναι feminine to behold*, i. e. of a feminine appearance. So in Horace *niveus videri.*

4. When an Infinitive which thus serves to qualify the preceding discourse, does not stand in a sufficiently obvious connexion with that which it qualifies, especially in consequence of other intervening words, it is commonly introduced by the particle *ὥστε*, less frequently by *ὡς*, in English *as, so as.* This conjunction then, if the sentence be complete, refers back to a preceding demonstrative. E. g. *ἦν δὲ πεπαιδευμένος οὕτως, ὥστε πάνυ ῥᾳδίως ἔχειν ἀρκοῦντα*, "he was so educated as very easily to have what satisfied him;" *φιλοτιμότατος ἦν, ὥστε πάντα ὑπομεῖναι τοῦ ἐπαινεῖσθαι ἕνεκα*, "he was exceedingly ambitious, so as to endure all things in order to be praised;" *νεώτεροί εἰσιν ἢ ὥστε εἰδέναι οἵων πατέρων ἐστέρηνται* "they are too young to know of what fathers they are bereaved;" *ὡς μικρὸν μεγάλῳ εἰκάσαι* (a parenthesis) "to compare small with great."

5. The Infinitive is used further as a neuter substantive (§ 125. 8), like the Infinitive in English. The Greeks however employ this form with far greater freedom than we; since they furnish not only single Infinitives but also long clauses with the *Article*, and then employ them in all the constructions which occur with real substantives, in order to bring them into connexion with the rest of the discourse. E. g. *τὸ φυλάξαι τἀγαθὰ τοῦ κτήσασθαι χαλεπώτερον* "to keep wealth is more difficult than to gain it;" *τὸ μὲν οὖν ἐπίορκον καλεῖν τινα ἄνευ τοῦ τὰ πεπραγμένα δεικνύναι, λοιδορία ἐστίν* (Demosth.) "to call any one a perjurer, without showing what he has done, is a calumny;" *τὸ λέγειν, ὡς δεῖ, μέγιστόν ἐστι σημεῖον τοῦ φρονεῖν εὖ*—*τὸ πλουτεῖν ἐστιν ἐν τῷ χρῆσθαι μᾶλλον ἢ ἐν τῷ κεκτῆσθαι.*

* This Aor. Mid. is in the epic usage simply Active; see § 135. n. 4.

In this manner the Greeks can employ a preposition, where otherwise a conjunction would be necessary; e. g. Ἀθηνᾶ ἔῤῥιψε τοὺς αὐλοὺς διὰ τὸ τὴν ὄψιν αὐτῆς ποιεῖν ἄμορφον, "Minerva threw the flute away, because it distorted her countenance."

6. Further, between the Infinitive and its article, other subordinate clauses can be inserted. E. g. τὸ δὲ, ὅσα γ' ἡδέως ἡ ψυχὴ δέχεται, ταῦτα ἱκανῶς ἐκπονεῖν ἐδοκίμαζε, "but this he recommended, to work off properly whatever nature gladly receives."

NOTE 1. The Infin. with the article in the Genitive, sometimes expresses a purpose, but commonly only in entire phrases. E. g. οὐκ ἀπῆλθε, τοῦ μὴ δοκεῖν ἀμελεῖν, i. e. "in order not to have the appearance of being neglectful." Here it is usual to assume an omission of ἕνεκα. See Heind. ad Plat. Gorg. 30, and comp. § 132. 6. 1.

NOTE 2. The Infinitive of some short parenthetical phrases can be referred to the preceding constructions; e. g. ἁπλῶς εἰπεῖν *to speak briefly*, i. e. in short; comp. no. 2 above. So ἐμοὶ δοκεῖν means, *as it seems to me, in my opinion*, where the Infin. although without τό, takes the place of an Accusative (comp. § 131. 6. and n. 6.) — So ἀκοῦσαι μὲν οὕτωσὶ, παγκαλῶς ἔχει, "thus to hear, is most excellent." All these phrases can more or less be introduced by ὡς, as ὥς γε οὕτωσὶ ἀκοῦσαι, etc.

§ 141. *Infinitive with its Subject.*

1. When the Infinitive has a *subject* of its own, the fundamental rule is, that the subject stands in the Accusative. Thus the Infin. with τό, e. g. τὸ ἁμαρτάνειν ἀνθρώπους ὄντας οὐ θαυμαστόν, "*that men should err*, is nothing wonderful;" οὐδὲν ἐπράχθη, διὰ τὸ ἐκεῖνον μὴ παρεῖναι, i. e. "because *that person was not* present;" οὐδέποτε ὀρθῶς ἔχει (see § 150, ἔχειν) τὸ κακῶς πάσχοντα ἀμύνεσθαι ἀντιδρῶντα κακῶς "it is never right, that he who has suffered evil, should avenge himself by requiting evil."

2. In Greek, as in Latin, we find especially what is called the construction of the

Accusative with the Infinitive.

This occurs when, after verbs on which another clause immediately depends,—especially after verbs with the general signification *to say, believe*, etc.—the subject of the dependent clause is put in the *Accusative*, and then takes its own verb in the *Infinitive*. In such cases in English we either imitate the Greek construction; or we put the subject in the Nominative and the verb in the Indicative, and then introduce the dependent clause by the conjunction *that*. E. g. οἱ μυθολόγοι φασὶ, τὸν Οὐρανὸν δυναστεῦσαι πρῶτον τοῦ παντός, "the mythologists say, that Uranus first ruled over the universe."

3. Very frequently however the subject of the Infinitive is *not expressed*, when it already stands in connexion with the preceding verb. This takes place not merely as in other languages; (as in English with *to*; e. g. *δέομαί σου παραμένειν* "I entreat thee to remain;" *συνειπεῖν ὁμολογῶ* "I confess to have assented;") but generally speaking, almost always when the subject of the Infinitive is the same as that of the preceding clause. E. g. *ἔφη σπουδάζειν* "he said he was in haste;" where even the Latins prefer to repeat the pronoun of the subject, *dixit* SE *festinare*.

NOTE. In the use of the Infinitive for quoting the language of another, or in any other dependent discourse, the Greeks likewise go farther than the Latins in this respect, viz. that they more frequently employ this construction with the *relatives* and also in the *protasis*. E. g. Plat. Alcib. I. 40 *ἔφη παριὼν χώραν — ἣν καλεῖν τοὺς ἐπιχωρίους ζώνην* — "he said he had passed by a country which the inhabitants call the zone —." Herodot. *ὡς δὲ ἄρα μιν προστῆναι τοῦτο, ἀναστενάξαντα ἐς τρὶς ὀνομάσαι ΣΟΛΩΝ*, "as this presented itself to his mind, he groaned three times and pronounced the name of Solon." — Plat. Phaedr. 84 *συνεύχομαί σοι* (I entreat with thee), *εἴπερ ἄμεινον ταῦθ' ἡμῖν εἶναι, ταῦτα γίγνεσθαι.* — Xenoph. Mem. 1. 1. 13, *Σωκράτης ἐθαύμασεν, εἰ μὴ φανερὸν αὐτοῖς ἐστιν, ὅτι ταῦτα οὐ δυνατόν ἐστιν ἀνθρώποις εὑρεῖν· ἐπεὶ καὶ τοὺς μέγιστον φρονοῦντας ἐπὶ τῷ περὶ τούτων λέγειν οὐ ταὐτὰ δοξάζειν.* Here the protasis with *ἐπεί*, *since*, is put last, as is common in such constructions. The *apodosis* lies in the whole of the preceding sentence. This the writer had delivered in his own person; the protasis he gives afterwards in the person of Socrates, and indicates this by the Infinitive of quotation. See also Plat. Alcib. I. 55. not. 7.

§ 142. *Infinitive with Cases.—Attraction.*

1. When the subject of the Infinitive has other adjuncts, either attributes or predicates, in the form either of substantives or of adjectives, it follows of course, that where the Accusative of the subject is expressed, these adjuncts are also put in the Accusative. E. g. *ᾤμην σε παρεῖναι μόνον· ἅπαντες νομίζομεν, τὴν γῆν σφαῖραν εἶναι.*

2. But whenever the subject of the Infinitive is not expressed, there occurs a species of

Attraction

which is peculiar to the Greek language, viz. these adjuncts are put not in the Accusative, but in the same case in which the implied subject of the Infin. is expressed in the preceding clause. Consequently, in the absence of the regular subject, they are in a certain measure *attracted* by the next preceding verb. There are two modes of this attraction:

1) When the omitted subject of the Infinitive is at the same time the

subject (Nominative) of the preceding finite verb on which the Infin. depends, the adjuncts connected with the Infin. must in like manner stand in the *Nominative*. E. g.

ὁ Ἀλέξανδρος ἔφασκεν εἶναι Διὸς υἱός,

Lat. *dicebat* SE *esse Jovis filium*. This holds true also when the subject is not expressed even with the first verb. E. g.

ἔφασκες εἶναι δεσπότης

ἔπεισα αὐτοὺς, εἶναι θεός, "I persuaded them, that I was a god."

ἐνομίζοντο οὐδ' αὐτοὶ σωθήσεσθαι "they supposed, that they themselves would not be saved."

Il. δ, 101 εὔχεο Ἀπόλλωνι, ῥέξειν ἑκατόμβην οἴκαδε νοστήσας, "vow to Apollo to bring him a hecatomb, when thou shalt have returned home." Here νοστήσας in connexion with ῥέξειν stands in the Nom. because of the pronoun σύ implied in εὔχεο.

2) When the omitted subject of the Infin. stands with the preceding verb only as immediate or remote *object*, the adjuncts connected with the Infinitive must in like manner stand in *that oblique case* in which their subject thus stands as object. Thus in the *Genitive*:

ἐδέοντο αὐτοῦ, εἶναι προθύμου, "they besought him to be of good courage."

Or in the *Dative*. E. g.

ἔξεστί μοι, γενέσθαι εὐδαίμονι,

as also in Latin, *licet illis esse beatis*; ἀπεῖπεν αὐτοῖς ναύταις εἶναι "he forbade them to be sailors;" ταῖς πόλεσι τοῦτο μᾶλλον λυσιτελεῖ, ἢ δούλαις ὀφθῆναι γιγνομέναις. — Or finally in the *Accusative*, where it again coincides with the rule. E. g.

κελεύω σε εἶναι πρόθυμον.

See further on this Attraction § 151. I.

3. The same attraction takes place, when the clause with the Infinitive has the article τό before it. E. g. πρὸς τὸ συμφέρον ζῶσι διὰ τὸ φίλαυτοι εἶναι "they live only for profit, because they are selfish;" Δημοσθένης σεμνύνεται τῷ γραφεὶς ἀποφυγεῖν, "Demosthenes is proud that being accused he was acquitted;" οὐ γὰρ ἐκπέμπονται ἐπὶ τῷ δοῦλοι, ἀλλ' ἐπὶ τῷ ὅμοιοι τοῖς λειπομένοις εἶναι (of colonists) "they are not sent out to be slaves, but to be the equals of those who remain at home;" ἐφ' ἡμῖν ἐστι τὸ ἐπιεικέσι καὶ φαύλοις εἶναι "it depends on us to be respectable or worthless." — When on the other hand the subject of the Infinitive stands in the preceding clause as Accusative, the Infinitive has as usual its ad-

juncts in the Accusative. E. g. *ἐπέδειξε τὰς πολιτείας προεχούσας τῷ δικαιοτέρας εἶναι*, "he shewed that states were more powerful than others by being more just."

4. In like manner in the construction with *ὥστε*, the Nominative stands with the Infinitive, when the preceding clause requires it. E. g. *οὐδεὶς τηλικοῦτος ἔστω παρ' ὑμῖν, ὥστε τοὺς νόμους παραβὰς μὴ δοῦναι δίκην*, "let no one among you be so powerful, that having transgressed the laws, he cannot be punished."

NOTE 1. From the above illustrations it is sufficiently evident, that it is incorrect, in such phrases as *ὑπέσχετο αὐτὸς ποιήσειν*, to suppose the subject of the Infin. to be a *Nominative*. In all such cases, on the contrary, the subject is *not expressed* with the Infinitive; but that which stands in the Nom. is only *a qualification* of the subject; as here *αὐτός*. The real subject is solely the omitted noun, and its place can only be supplied by a personal pronoun, which however is also omitted.

NOTE 2. When therefore a writer thinks proper to insert the personal pronoun, this is put of course in the Accusative, notwithstanding the corresponding Nominative of the preceding verb; e. g. *οἶμαι μὲν ληρεῖν με*, Plat. Charm. 45. (See Heind. ad Euthyd. 79.) This usage however is as rare in Greek, as it is common in Latin.—In general it is to be remarked, that what we have already said, or may hereafter say, of this attraction, as well as of the other peculiarities of the Greek language, is everywhere subject to the requisitions of euphony, emphasis, and perspicuity. Thus for the sake of perspicuity, we sometimes find the Accusative inserted after a Genitive expressed, as in this sentence: *δέομαι ὑμῶν, ἀκοῦσαι τῶν λεγομένων, ἐνθυμηθέντας ὅτι*, Isocr. — Xen. Anab. 3. 2. 1, *ἔδοξεν αὐτοῖς προφύλακας καταστήσαντας συγκαλεῖν τοὺς στρατιώτας*. Xen. Mem. 1. 1. 9 *ἔφη δεῖν, ἃ μὲν μαθόντας ποιεῖν ἔδωκαν οἱ θεοὶ, μανθάνειν*. Here with *ἔδωκαν* we must supply *τοῖς ἀνθρώποις*, but yet the Acc. *μαθόντας* is not changed; comp. however the similar clause from the same passage in § 144. n. 5, where *ἀνθρώποις* is expressed, and the attraction is effected.

NOTE 3. On the other hand, the attraction is sometimes so strong, that the personal pronoun, when actually expressed with the Infinitive, stands in the Nominative. Yet I know no other example of this, than the case where two Infinitives with different subjects are dependent on the same verb, of which one only has the same subject with the first verb. Dem. Mid. 55. (p. 579. Reisk.) *ἐμὲ οἴεσθ' ὑμῖν εἰσοίσειν, ὑμεῖς δὲ νεμεῖσθαι;* (here *οἴεσθε* in construing must first be taken separately, and then it has the same subject with the second Infinitive;) "do ye suppose, that I am always to contribute, and ye always to consume?" and further on: *νομίζεις—ἡμᾶς μὲν ἀποψηφιεῖσθαι, σὺ δὲ οὐ παύσεσθαι;*—Such examples belong strictly to the numerous instances in Attic writers, where an idiom of the language, in consequence of a seeming *analogy*, is carried much farther than its own nature properly admits. Comp. Schaef. ad Soph. Oed. R. 958.

NOTE 4. When after the verbs *πιστεύειν τινί, πείθεσθαί τινι*, a clause follows, whose subject is the object of those preceding verbs, this also is

put in the Infinitive, the pronoun *αὐτός* being omitted; e. g. Plat. Charm. 18 *Ὁμήρῳ πιστεύεις καλῶς λέγειν.* Phaedr. 124 *μὴ πειθώμεθ' αὐτοῖς, τέχνῃ γράφειν.* Whatever belongs to the omitted subject, is also included in the attraction; e. g. Xen. Cyrop. III. 3. 24 *οὐδ' ἂν τούτοις ἐπίστευον ἐμμόνοις εἶναι.*

NOTE 5. The Infinitive stands sometimes entirely independent, to express *wish, entreaty, command*, and then it is of the *third person*, viz. (1) With the subject in the Accus. e. g. Il. *γ*, 285 *Τρῶας—ἀποδοῦναι* "then shall the Trojans—restore." Hes. *γυμνὸν σπείρειν, γυμνὸν δὲ βοωτεῖν*, where the indefinite 3 pers. (*τὶς*) must be assumed as the subject, although Virgil has translated the same expression in the second person, *nudus ara, sere nudus.* (2) As impersonal, e. g. Herodot. V. 105 *ὦ Ζεῦ, ἐγγενέσθαι μοι Ἀθηναίους τίσασθαι,* "let me be permitted."—Still more frequently we find the

Infinitive instead of the *Imperative*

of the second person; and in this case the subject, when expressed, and all that belongs to it, stands in the *Nominative*; e. g. Il. *ϱ*, 692 *Ἀλλὰ σύγ' αἶψ' Ἀχιλῆϊ, θέων ἐπὶ νῆας Ἀχαιῶν, Εἰπεῖν*—. Plat. Soph. p. 218. *a*, *ἂν δ' ἄρα τι τῷ μήκει πονῶν ἄχθῃ, μὴ ἐμὲ αἰτιᾶσθαι τούτων,* "then *accuse* me not of these things." It is usual to supply here *δεῖ, μέμνησο*, etc. but this is superfluous. See Dorv. Vann. p. 341. Heind. ad Plat. Lys. 18. Matthiae's Gram. § 544 sq.

NOTE 6. The Infinitive with and without *τό* sometimes serves as an exclamation of wonder or surprise; as *σὲ ταῦτα δρᾶσαι,* "thou to have done these things!" *τὸ Δία νομίζειν, ὄντα τηλικουτονί,* "thou, at thy years, believe on Jove!" Aristoph. Nub. 816.

§ 143. CONSTRUCTION WITH THE RELATIVE.

1. The construction with the relatives *ὅς, ὅσος, οἷος*, etc. of which the construction with the *participle* is only an abridged form, is not always employed by the Greeks merely to effect a connexion; but the relative sometimes implies also a *cause, reason, occasion, motive*, or something else, which would properly be expressed by a conjunction. E. g. *θαυμαστὸν ποιεῖς, ὃς ἡμῖν οὐδὲν δίδως* "thou behavest strangely, *who* givest us nothing," i. e. *that* or *in that* thou givest us nothing. Herodot. *αἱ Ἀργεῖαι ἐμακάριζον τὴν μητέρα, οἵων τέκνων ἐκύρησε*, i. e. *ὅτι τοιούτων τ. ε.* "the women of Argos pronounced the mother fortunate, *that* she had obtained *such* children." So particularly with the *Subjunctive* of the Future (as elsewhere *ἵνα*) in order to express a *purpose* or *object of utility.* E. g. *ἡ ναῦς πρέσβεις ἄγει, οἵπερ τὰ σφέτερα φράσωσιν*·—*ὅπλα κτῶνται οἷς ἀμυνοῦνται τοὺς ἀδικοῦντας.*

NOTE 1. The use of the relative, where it stands, as in Latin, instead of the corresponding demonstrative, in connexion with what precedes, is less frequent in Greek; and expresses perhaps always a shade of emotion, like the *οἳ ἐμοὶ δοκοῦσιν αἰσχύνην τῇ πόλει περιάπτειν* in Plat. Apol. p. 35. *a.* and in other examples adduced by Matthiae § 477. On the other hand, such passages as Apollodor. I. 1. 3 *Κρόνος πρώτην μὲν*

Ἑστίαν κατέπιεν, εἶτα Δήμητραν καὶ Ἥραν, μεθ' ἃς Πλούτωνα καὶ Ποσειδῶνα, (μεθ' ἃς for καὶ μετὰ ταύτας, where this form serves merely for a change in the ordinary simple connexion,) belong to the less pure period of the language.—Somewhat different are such examples as τρία τάλαντα ἔδωκεν, ὅσαπερ ᾔτησατο αὐτόν, where we say, "as being *what* or *so much as* he had demanded of him."

2. The nature of the construction with the relative properly requires, that with the first verb there should stand a noun (the antecedent), and with the second the corresponding relative, each in that case which its own clause demands. E. g. οὗτός ἐστιν ὁ ἀνήρ, ὃν εἶδες·—μετέδωκεν ἡμῖν πάντων, ὅσα παρῆν·—φίλον οὐκ ἔχω, ᾧτινι πιστεῦσαι ἂν δυναίμην. Very frequently, however, the antecedent is omitted in its own clause, and is then subjoined to the other clause and put in the same case with the relative; e. g.

οὗτός ἐστιν, ὃν εἶδες ἄνδρα
οὐκ ἔστιν, ἥντινα οὐκ ἦρξεν ἀρχήν, "there is no civil office, which he has not administered."

Not unfrequently also, for the sake of emphasis, the latter clause, so constituted, is placed first; e. g.

ὃν εἶδες ἄνδρα, οὗτός ἐστιν.

3. Here in like manner there occurs an

Attraction

similar to that in the construction with the Infinitive (§ 142. 2). When the relative, in respect to its own verb, would stand in the Accusative, but the antecedent stands in the *Genitive* or *Dative*, and has with it no demonstrative pronoun, (as οὗτος, ἐκεῖνος,) the relative is then *attracted* by the antecedent, and takes the *same case*, instead of the Accusative. E. g.

μεταδίδως αὐτῷ τοῦ σίτου, οὗπερ αὐτὸς ἔχεις, "thou sharest with him the food, *which* thou thyself hast;"

where οὗπερ, because of the Gen. σίτου to which it refers, stands also in the Genitive, instead of the Accus. ὅνπερ which the verb ἔχειν requires. So likewise

εὖ προσφέρεται τοῖς φίλοις, οἷς ἔχει, "he meets with kindness the friends, which he has."

—Xen. Anab. 1. 3. 16 τῷ ἡγεμόνι πιστεύσομεν, ᾧ ἂν Κῦρος δῷ, for ὃν ἂν Κ. δ.—ἐκράτησε μεγάλων χρημάτων, ὧν ὁ Γέλων ἐπετράπετο αὐτῷ. So when the requisite Accusative would strictly express only a remote object; e. g. Dem. Mid. 35 δίκην ὧν ἂν ἀδικηθῇ τις λαμβάνειν, from the expression ἃ ἀδικοῦμαι, "*in which* I am offended."

Note 2. The ear having once become accustomed to this construction, it became usual, even where the corresponding *demonstrative* was

expressed in the first clause, to let the relative still follow in the same case; e. g. Plat. Gorg. p. 452. *a*, οἱ *δημιουργοὶ τούτων, ὧν ἐπῆνεσεν ὁ τὸ σκολιὸν ποιήσας.** Xen. Oec. 2 *ὑπό γε τούτων, ὧν σὺ δεσποινῶν καλεῖς, οὐ κωλύομαι.* This last is at the same time an example, where the Accusative which is dependent on the second clause (*δεσποίνας*), is also drawn into the attraction.

4. In case of attraction, the antecedent or noun of the first clause is frequently removed from that clause to the second in such a way, that, together with the relative, it remains in the case required by the word on which it depends:

μεταδίδως αὐτῷ, οὗπερ αὐτὸς ἔχεις σίτου·
εὖ προσφέρεται, οἷς ἔχει φίλοις·

ἀπολαύω, ὧν ἔχω ἀγαθῶν·—χρώμενοι οἷς εἶπον προστάταις, εὐδαίμονες ἦσαν (from *χρῆσθαι προστάτῃ to have a director* or *superior*), "having those superiors, whom I have mentioned, they were happy."—It sounds still more strangely to us, when to all this is added the *inversion* of the clauses:

οἷς ἔχει φίλοις εὖ προσφέρεται "the friends which he has, he meets with kindness."

5. When the antecedent would express no definite idea, or has been already once mentioned, it is often omitted; and then the relative stands alone in a case not properly belonging to it; e. g.

μεμνημένος ὧν ἔπραξε

for *μεμνημένος τ ῶ ν π ρ α γ μ ά τ ω ν, ὧν ἔπραξεν*, and this for *ἃ ἔπραξεν·—δεινοτερά ἐστιν, ἃ μέλλω λέγειν, ὧν εἴρηκα*, for *δεινότερα ἐ κ ε ί ν ω ν, ἃ εἴρηκα·—μετεπέμπετο ἄλλο στράτευμα πρὸς ᾧ πρόσθεν εἶχε*, for *πρὸς τῷ στρατεύματι, ὃ π. ε.*—And with the *inversion:*

οἷς ἔχω χρῶμαι

for *ἃ ἔχω, τούτοις χρῶμαι.*

6. In one instance the *Nominative* of the relative also suffers this attraction; viz. where in a complete sentence, the Nominative of the relative *οἷος* would stand with the verb *εἶναι*, as *πάνυ ἡδέως χαρίζονται ἀνδρὶ τοιούτῳ, οἷος σὺ εἶ*, "very gladly do they gratify such a man, *as thou art.*" Here not only the demonstrative, but also the verb *εἶναι* is omitted, and the relative *οἷος* is then so *attracted* by the prin-

* It is usual to make this form of the sentence, as being the most complete, the basis of the doctrine of attraction; but improperly, at least according to my conviction, after having examined the whole subject; see § 151. I. Only the *omission* of the demonstrative could cause the relative to be construed with (i. e. attracted to) the antecedent substantive, and thus the whole to be rounded off. But when the Attic writer or speaker, in using this mode of connexion now become familiar to him, for the sake of emphasis added further the demonstrative, it is easy to conceive, that he would not therefore be obliged necessarily to return again to the original mode of construction, i. e. without the attraction.

cipal clause, that together with its adjuncts it assumes the case of its antecedent, and is even inserted before the same; e. g. *πάνυ ἡδέως χαρίζονται οἵῳ σοὶ ἀνδρί.* In such instances too the noun itself often falls away; e. g. *χαλεπὸν ἤρου, καὶ οἵῳ γε ἐμοὶ ἄπορον,* "what thou askest is difficult and not to be answered, at least by *such an one as I.*"—The construction where the article of the omitted noun still remains before such relatives,—*τοῖς οἵοις ἡμῖν*—we have already seen in § 125. n. 6.

7. When a relative by means of verbs like *to be, to name, to believe,* etc. is followed by another noun in the same case, it usually conforms in gender and number to this noun, and not to its proper antecedent. E. g. *πάρεστιν αὐτῷ φόβος, ἣν αἰδῶ καλοῦμεν* "he is haunted by a timidity, which we call shame;" Plat. Cratyl. 48 *τὸν οὐρανὸν οὓς δὴ πόλους καλοῦσιν.* So also with the omission of the proper antecedent, e. g. *εἰσὶν ἐν ἡμῖν, ἃς ἐλπίδας ὀνομάζομεν,* "there are (emotions) in us, which we call hopes."

An instance where the relative governs *two clauses*, which strictly require different cases, see below in § 151. II. 4.

§ 144. Construction with the Participle.

1. The Greeks have *Participles* in most of the tenses, and avail themselves of them far more frequently than our modern languages. Hence they have the great advantage, that, by combining this construction with that of the relative and Infinitive, they can interweave several propositions or clauses in one sentence without confusion; e. g. *ἐκεῖνα μόνον διεξῆει, ἃ τοὺς ἰδόντας ἡγεῖτο τεθνηκέναι.* In this sentence *ἃ* is the *object* of *ἰδόντας*, this again is the subject of *τεθνηκέναι*, and this latter is dependent on *ἡγεῖτο*. Here we can only say, "he related only those things, *as to* which he supposed *those* to be dead *who* had seen them." Demosth. *τιμᾶτε αὐτῷ οὐκ ἐλάσσονος ἢ ὅσον καταθεὶς παύσεται τῆς ὕβρεως,* "appoint him no milder punishment than such as shall cause him, having once suffered it, to desist from his pride."

2. Besides this, the Greeks can change into participles, not only all verbs which are connected with others by means of the relatives, but also almost every verb which is introduced by the particles *as, because, according to, that, so that,* etc. and whose subject has already been expressed in connexion with the preceding verb; those particles being then dropped, and the participle taking the case of its subject. Indeed, such a change usually takes place, whenever it can be introduced without affecting the perspicuity. E. g. *ἐπεσκεψάμην τὸν ἑταῖρον νοσοῦντα,* can mean, according as the context may determine, not only

"I visited my friend *who* was ill," but also "*when he*—, or *because he* was ill;"—*τῷ μεγάλῳ βασιλεῖ οὐ πάτριόν ἐστιν ἀνδρὸς ἀκροᾶσθαι μὴ προσκυνήσαντος*, "the custom of the country forbids the Persian king to listen to a person *who* does not (or *if he* does not) prostrate himself."—Xen. Mem. I. 4. 8 *τὸ σῶμα συνήρμοσταί σοι, μικροῦ μέρος λαβόντι ἑκάστου*, "thy body is so composed, *that thou* hast received a little of every thing."

NOTE 1. The participles which have thus arisen from the relations *according as, in that*, etc. are in translating (from the Greek as well as from the Latin) often to be placed before the verb which they accompany, and then connected with it by *and*. E. g. Demosth. *οὕτω δεῖ τὰς γνώμας ἔχειν ὡς ἐὰν δέῃ, πλευστέον εἰς τὰς ναῦς αὐτοῖς ἐμβᾶσιν*. Here, as usual, the personal Pron. *ἡμῖν* is omitted after *πλευστέον*; for *αὐτοῖς* here means *ourselves* and belongs to the participle, and with this to the omitted *ἡμῖν*: "We must make up our minds, that if it should be necessary, we must ourselves *embark and* set sail." In English the participle could indeed be retained, but not so well: "that we ourselves, *having embarked*, must set sail."

3. The Greeks employ the *Participle of the Future* especially to express *a purpose*, where we employ a clause beginning with *that, in order that*, or the Infinitive with *to, in order to*. E. g. *ταῦτα μαθὼν ὁ Κῦρος ἔπεμψε τὸν Γωβρύαν ἐποψόμενον*—"Cyrus having learnt this, sent Gobryas *to see*, or *that he might see*—;" *τὸν ἀδικοῦντα παρὰ τοὺς δικαστὰς ἄγειν δεῖ δίκην δώσοντα, in order that he may be punished;* Demosth. *τοὺς συμμάχους δεῖ σώζειν, καὶ τοὺς τοῦτο ποιήσοντας στρατιώτας ἐκπέμπειν*, where the article stands with an indefinite noun (§ 124. n. 2. 1), "and to send out soldiers *in order to accomplish this*."

4. Certain verbs, the most important of which appear in the examples below, govern or take with them in Greek a *participle*, where we employ the simple conjunction *that*, with its clause. Here, as in the other participial constructions, such a participle, considered as a verb, either has the same subject with the preceding verb, and consequently stands in the Nominative; or it has a different subject, which is connected with the preceding verb as an immediate or remote object, and then it stands with this in one of the oblique cases.

a. Examples of the *Nominative;* where as usual the proper subject can be omitted: *αἰσχύνομαι ταῦτα ποιῶν* or *ποιήσας*, "I am ASHAMED *that I do* or *have done* this," i. e. *of doing* or *of having done;* on the contrary *αἰσχύνομαι ποιεῖν* means, "I am ashamed *to do it*, and have therefore scruples still;" *μέμνησο ἄνθρωπος ὤν*, REMEMBER *that thou art a man; οὐ συνίεσαν μάτην πονοῦντες*, "they PERCEIVED not *that they laboured* in vain."—Herodot. III. 1, *διαβεβλημένος οὐ μανθάνεις*; "KNOWEST thou not *that*

thou art deceived?" Demosth. Mid. 18. *ἐν ᾗ γὰρ αὐτὸς εὐδαίμων ἤδει γεγονὼς πολιτείᾳ*—, "in which state he was *conscious* of having become happy—," (*οἶδα γεγονώς I* KNOW *that I have become*);—Isocr. *σκοπούμενος εὕρισκον οὐδαμῶς ἂν ἄλλως τοῦτο διαπραξάμενος*, "on reflecting I FOUND *that* I could in no other way accomplish this" (comp. § 139. 14).—Hence also especially in *Passives* arising out of the following construction (*b*), *ἐξελήλεγκται ἡμᾶς ἀπατῶν* "he is CONVICTED *of deceiving us*;" *ἀπηγγέλθη ὁ Φίλιππος τὴν Ὄλυνθον πολιορκῶν*, "it was ANNOUNCED *that* Philip was besieging Olynthus."

b. Examples of the *Accusative*: *οἱ Πέρσαι διαμνημονεύουσι τὸν Κῦρον ἔχοντα φύσιν*— "the Persians RELATE *that* Cyrus had—," lit. "they retain him in *memory* as one *who had*;" hence passively, *ὁ Κῦρος διαμνημονεύεται ἔχων*, see the preceding construction (*a*) near the end;—*οἶδα συνοῖσον τῷ τὰ βέλτιστα εἰπόντι* "I KNOW that it will be of advantage to him who shall have given the best counsel," from the impersonal construction with *συμφέρει it profits*.

c. Examples of the *Genitive* and *Dative*: *ᾐσθόμην αὐτῶν οἰομένων εἶναι σοφωτάτων* "I PERCEIVED *that* they thought themselves very wise," (*σοφωτάτων* for *-ους*, on account of the attraction, § 142. 2. 2); — *οὐδέποτε μετεμέλησέ μοι σιγήσαντι, φθεγξαμένῳ δὲ πολλάκις* (from *μεταμέλει μοι I repent*) "I have never REPENTED that I have been silent, but often that I have spoken," (a sentiment of Simonides);—Plat. de Leg. p. 857. *b*, *οὐδὲν διαφέρει τῷ κλέπτοντι, μέγα ἢ σμικρὸν ὠφελομένῳ* "it MAKES NO DIFFERENCE to the thief (i. e. in his punishment) that he has taken much or little;" where we could also translate "*whether* he has taken much or little."

NOTE 2. In verbs which have with them a *reflexive* pronoun, e. g. *σύνοιδα ἐμαυτῷ I am conscious to myself*, this participle can stand in either of the two cases connected with the verb: *σύνοιδα ἐμαυτῷ σοφὸς ὤν* (Plat.) and *σαυτῷ συνήδεις ἀδικοῦντι* (Demosth.) — *Ἑαυτὸν οὐδεὶς ὁμολογεῖ κακοῦργος ὤν* (Gnom.) where it could also be *κακοῦργον ὄντα*.

NOTE 3. There are still other verbs which, contrary to the usage of most other languages, take the dependent clause in the participial form in both the ways above mentioned (3 and 4). Particularly deserving of notice in this respect are those verbs, in which the Greek construction corresponds entirely to the English, but is most widely removed from that of other modern languages. E. g. *ἐπαύσατε αὐτὸν στρατηγοῦντα*, lit. "ye have caused him to cease being general," i. e. "ye have dismissed him from the office of general; *οὐ λήξω χαίρων* "I will not cease rejoicing."

NOTE 4. The participles of those verbs which are followed by a Nominative, as *εἶναι, καλεῖσθαι*, commonly change this Nominative into the case in which they themselves stand. E. g. *ὑμῖν δὲ οὖσιν Ἀθηναίοις οὐ πρέπει* "but for you, being Athenians, it is not proper;" *ἐπορεύοντο διὰ τῶν Μελινοφάγων καλουμένων Θρᾳκῶν*, where in the resolution of the Part. into the finite verb, *Θρᾷκες* is the subject of *καλεῖσθαι*, "who are called Thracians."

NOTE 5. A more complex participial construction takes place, when such a compound clause or proposition depends, by means of the Infinitive, upon a verb in such a way, that the *participle suffers attraction*. E. g.

εἴρηται αὐτοῖς ἁπαντᾶν ἐνθάδε βουλευσομένοις "it has been notified to them to come together here in order to hold a consultation," Aristoph. Lys. 13. Here the Part. stands with the Infin. *ἁπαντᾶν* in the Dative because of *αὐτοῖς*, instead of the Accusative; while *ἁπαντῶσι βουλευσόμενοι* is to be explained by Text 3 above. Xen. Mem. I. 1. 9 (comp. § 142. n. 2) *ἃ τοῖς ἀνθρώποις ἔδωκαν οἱ θεοὶ μαθοῦσι διακρίνειν* "what the gods have permitted to men to decide by their own learning." Here *μαθοῦσι* does not belong immediately to *ἀνθρώποις*, but to *διακρίνειν*, though it stands in the Dative on account of *ἀνθρώποις*.

NOTE 6. Sometimes for the sake of emphasis, when the participle is placed before the other verb on which it depends, the particle *οὕτως*, or *ἔπειτα*, or also *εἶτα*, is inserted between the two. E. g. *ἐχρῆν αὐτόν, τὰ ὄντα ἀναλίσκοντα, ὥσπερ ἐγώ, οὕτω με ἀφαιρεῖσθαι τὴν νίκην*, "it was necessary for him, in that he expended what he had, like myself, *so* (i. e. through this expenditure) to deprive me of the victory," Dem. Mid. 20. *b.* — *ὅταν οἱ ἄνθρωποι εὐεργετεῖσθαι πρός τινος ἡγησάμενοι, ἔπειτα τοῦτον ἀνὰ στόμα ἔχωσιν ἐπαινοῦντες*, "when men, supposing themselves to have received benefits from any one, *then* (i. e. in consequence of this their belief) have him always on their tongue with praises," Xen. Hier. VII. 9; — *οὐ δυνάμενοι εὑρεῖν τὰς ὁδούς, εἶτα πλανώμενοι ἀπώλοντο*, "not being able to find the way, they *thus* perished in wandering about," Xen. Anab. I. 2. 25. — For the particles *ἔπειτα* and *εἶτα* in this and other constructions, see further § 149.

NOTE 7. In all participial constructions, there strictly lies at the basis a *relation of time*; i. e. the action of the participle, in whatever connexion it may stand with that of the other verb, is almost always to be regarded either as antecedent, contemporary, or future, in respect to that other; and is put accordingly in the requisite tense. But in viewing this relation, a mode of conception is often possible, different from that which is familiar to ourselves; and hence it happens that we often find in writers the Part. Aor. where we should expect the Part. Pres. and *vice versa*. E. g. in the Homeric *Ὣς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἑκάστου*, we should expect the Present *λέγων*; for IN THAT he so *speaks*, BY his discourse, the leader encourages his troops; but he must also ALREADY *have said* something persuasive, when they become moved. So also in Xen. Mem. III. 6. 2, *τοιάδε λέξας κατέσχεν αὐτόν*. — But the Part. Pres. can stand when both actions are conceived of as *continued* or constantly repeated; e. g. Xen. Mem. I. 2. 61 (of Socrates) *βελτίους γὰρ ποιῶν τοὺς συγγιγνομένους ἀπέπεμπεν*. Here *ποιήσας* would refer only to a single instance; but the meaning is, "he made (customarily, every time) those who came to him better, and then sent them away."— The Part. Pres. stands also for many actions which are necessarily connected with, or presupposed by, the following one, and must almost be conceived of as one with them, as *to go, run, lead, bring*, etc. E. g. *οἴκαδ' ἰὼν Μυρμιδόνεσσιν ἄνασσε* (Il. *α*, 179) "go home and rule —;" *στῆ δὲ θέων* (Il. *ρ*, 707) "running he placed himself —;" *ἔγχος ἔστησε φέρων πρὸς κίονα* (Od. *α*, 127) "bearing the spear away he placed it by the column;" *καί με καθίζει ἄγων* (Plat. Charm. 2) "he leads and seats me —;" Herodot. VIII. 118, *τοὺς δὲ προσκυνέοντας ἐκπηδέειν* —, because the genuflexion is conceived of as inseparable from the act of quitting the royal person. — Other instances nevertheless are

real deviations from any logical relation of time; and arose, perhaps, from negligence, or partly also from some necessity; e. g. *στρατηγήσας, ἄρξας ἐποίει*, i. e. AS *commander*, AS *archon*, while on the contrary the Part. Pres. would here denote the proper action of the verb. Other examples are left to observation. See further especially the examples of the not infrequent anomaly of a contemporary Part. Aor. subjoined to an Aorist, in Herm. ad Viger. not. 224, and also p. 343. See too *λανθάνειν* in the following note.

NOTE 8. The Greeks sometimes put as a participle that which, according to the sense, would be the principal verb, and then make this depend on another verb, which in this way supplies the place of an *adverb*; see Gregor. Cor. in Att. § 36. Heind. ad Plat. Gorg. 86. Such subordinate verbs are the following:

τυγχάνειν, and in the poets *κυρεῖν*, *happen, come to pass*: *ὡς δὲ ἦλθον, ἔτυχεν ἀπιών*, "as I came, he was *by chance* going away."

λανθάνειν be hid, concealed: *ταῦτα ποιήσας ἔλαθεν ὑπεκφυγών*, "having done this he fled *secretly, unperceived*." Or the reference may be to the subject itself: *τὸν φονέα λανθάνει βόσκων* "he nourishes *unconsciously* his murderer;" *ἔλαθε πεσών* "he fell *unawares*," which phrase belongs to the anomaly mentioned in the preceding note, because the Part. stands in the Aorist, while the verb itself is also an Aorist. So also *λάθε βιώσας* "live unnoticed."

φθάνειν anticipate, come before: *ἔφθην ἀφελών* "I took it away *just before*." See further among the phrases in § 150.

διατελεῖν continue: *διατελεῖ παρών*, "he is *continually* present." So *διάγειν* and *διαγίγνεσθαι*.

χαίρειν rejoice: *χαίρουσιν ἐπαινοῦντες* "they *gladly* praise."

Compare the similar instance of *ἐθέλω* with an Infin. § 150.

§ 145. CASE ABSOLUTE.

1. In the constructions described in the preceding section, the participle is everywhere dependent on some noun as its subject, which is connected with the principal verb; and it therefore stands in the same case with that noun. If now some other person or thing is introduced as a new subject, this is put with the participle in a case *independent* of the principal verb. This is called the *Case Absolute*.

2. The *Genitive* is more commonly employed in this construction, and these

Genitives Absolute

are precisely the same as the Latin *Ablativi consequentiae*. Their original signification refers to *time;* since (by § 132. 6, 4) the Genitive serves to mark a period of time. As then *νυκτός* means *by night, at the time of night;* so *ἐμοῦ καθεύδοντος ταῦτα ἐγένετο* means "*at the time* when I slept, this took place;" *πάντων οὖν σιωπώντων εἶπε τοιάδε·—μετὰ ταῦτα κυμαίνοντος ἤδη τοῦ Πελοποννησιακοῦ πολέμου*

ἔπεισε τὸν δῆμον, Κερκυραίοις ἀποστεῖλαι βοήθειαν.—When this period of time is definitely marked by some historical person, the preposition ἐπί is often put before these Genitives; e. g. ἐπὶ Κύρου βασιλεύοντος, *Cyro regnante*, IN *the reign of Cyrus*. Hence generally, when this case absolute actually refers to time, it is usual to regard ἐπί as omitted; see note 2 below.

3. But this construction is extended still further, and serves to express many other relations or connexions, such as we express in English by *if, when, since, because, in that*, etc. or by our *Nominative absolute*. E. g. ἐπικειμένων δὲ τῶν πολεμίων τῇ πόλει λιμὸς ἥπτετο τῶν Ῥωμαίων "*the enemy pressing*, or AS *the enemy pressed* the siege of the city, famine attacked the Romans;" τεθνηκότος τοῦ βασιλέως τῷ υἱῷ αὐτοῦ ἐνέτυχε "*the king being dead* he addressed himself to his son;" θεοῦ διδόντος, οὐδὲν ἰσχύει φθόνος, "*when* a god grants favours, envy is powerless;" τούτων οὕτως ἐχόντων, βέλτιον ἔσται περιμένειν "these things being so, it is better to wait."

4. When the subject is obvious from the context, the *participle* can stand *alone* in the Genitive. E. g. παρόντα τὸν ἡγεμόνα ἠδοῦντο, ἀπόντος δὲ ἠσέλγαινον, where αὐτοῦ is omitted before ἀπόντος, "but *he* being absent—." So likewise verbs used impersonally, i. e. without a subject expressed, pass over in this construction into a simple participle standing as a case absolute; for which see more particularly notes 6 and 7 below.

5. The *Dative absolute* is used: (1) In *specifications of time;* e. g. Xen. Hist. Gr. 3. 2. 18 περιιόντι τῷ ἐνιαυτῷ πάλιν φαίνουσι φρουρὰν ἐπὶ τὴν Ἦλιν "the year drawing to a close, they again announced an expedition against Elis." (2) In a mode of construction arising out of the *Dat. Instrumenti;* e. g. Xen. Agesil. I. 2 ἔτι καὶ νῦν τοῖς προγόνοις ὀνομαζομένοις ἀπομνημονεύεται ὁπόστος ἀφ' Ἡρακλέους ἐγένετο "by naming his ancestors."

6. Finally we may bring under this head those Datives, which, arising out of the *Dat. Commodi*, are dependent on the verb εἶναι or γίγνεσθαι. E. g. in such phrases as εἴ σοι ἡδομένῳ ἐστί "if it be to thy satisfaction;" εἴ σοι βουλομένῳ ἐστί, "if it be with thy consent;" and some other similar instances; see note 3 below.

NOTE 1. A case absolute in the strict sense of the word, can only be the *Nominative absolute;* for since the Nominative, in respect to the verb, can be only subject or predicate, it follows, that when a Nominative, in respect to the verb with which it stands, is neither of these, it must stand for itself alone, or absolutely. This however can take place only by an interruption of the sense; and all Nominatives absolute therefore belong more or less to the *Anacolutha*, § 151. II. But there is no fixed

general usage in regard to them; and the particular examples are susceptible of easy explanation. E. g. Xen. Hell. II. 3. 54 *ἐκεῖνοι δὲ (οἱ ἔνδεκα) εἰσελθόντες σὺν τοῖς ὑπηρέταις, ἡγουμένου αὐτῶν Σατύρου· εἶπεν ὁ Κριτίας—*, where this construction is preferred, on account of the Genitive which immediately follows. To poetry especially such constructions impart a peculiar charm, as the expression of unrestrained and vigorous nature; so the Homeric *ὁ δ' ἀγλαΐηφι πεποιθὼς Ῥίμφα ἑ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων.*

NOTE 2. The three other cases can never in this sense become *cases absolute*. In all the above instances they are rather, strictly considered, only remoter objects and relations of the verb with which they stand. We have already seen (§ 130. n. 1), that the oblique cases, in certain connexions, stand alone instead of a preposition with its case; not because the preposition is actually omitted, but because the form or ending of the case itself expresses the idea or relation of such a preposition. Thus the Greeks say *νυκτός, ἡμέρας,* where in English we can only say *by night, by day*. Now such Genitives as *Κύρου βασιλεύοντος, ἐμοῦ παρόντος,* stand in just the same connexion. But as other designations of time passed over to the expression of casual and other relations, so likewise these Genitives have thus passed over; and therefore stand for all the relations expressed in English by *as, since, in that, while* (*because*), etc. — particles which in like manner all strictly designate time. It was therefore very natural, in certain instances where the relation of time was to be made specially perceptible, to adjoin the preposition *ἐπί* by way of distinction from these tropical constructions; as *ἐπὶ Κ. βασιλεύοντος.*

NOTE 3. But that which is common to all the preceding constructions, is, that the participle is not merely an adjunct qualifying the idea of the substantive, but is itself an essential constituent part of the thought; and the verb in this form, in connexion with its subject, expresses a *collective total idea*, which we therefore in English express by the abstract of the verb: 'during Cyrus's reign,' 'in my presence.' Here then belong also all the above *Datives*, which if one will not call them cases absolute, yet in this essential point coincide with those Genitives, etc. Thus *τοῦτό ἐστί σοι ἡδομένῳ* does not mean, "this is for *thee being* pleased or *when* thou art pleased," but "this serves *for thy pleasure*;" so also *περιόντι ἐνιαυτῷ* is not "in the year when it was about to close," but "*at the close of the year*."

NOTE 4. Sometimes an adjunct or supplementary qualification is expressed by means of an *Accusative* or *Nominative absolute*. E. g. Herod. II. 41 *τοὺς βοῦς θάπτουσι, τὰ κέρατα ὑπερέχοντα* (with) *the horns projecting*; ib. 133 *ἵνα οἱ* (to him) *δυώδεκα ἔτεα ἀντὶ ἓξ ἐτέων γένηται, αἱ νύκτες ἡμέραι ποιεύμεναι,* "the nights being made days." The comparison of such instances shews, that there is here a partial apposition; for *ἡμέραι* stands in the Nom. on account of *γένηται,* and *κέρατα* is to be regarded as Accusative because of *θάπτουσι.*

NOTE 5. When we assign or suggest some reason in the mind of another person why he does any thing, it is usually done by means of the conjunction *ὡς because*, or *ὥσπερ as if*, and an Accusative or Genitive absolute. In order to seize the full sense of this concise mode of expression, we must in translation insert some clause; e. g. *ἐσιώπα, ὡς*

πάντας εἰδότας or *πάντων εἰδότων*, "he was silent, *because* (as he supposed) *all knew*, etc." *οἱ πατέρες εἴργουσι τοὺς υἱεῖς ἀπὸ τῶν πονηρῶν ἀνθρώπων, ὡς τὴν τούτων ὁμιλίαν διάλυσιν οὖσαν ἀρετῆς* "fathers restrain their sons from bad men, *because* (as they are convinced) their intercourse is the destruction of virtue;" *ἐπικελεύει μουσικὴν ποιεῖν, ὡς φιλοσοφίας μεγίστης οὔσης μουσικῆς*, Plat. Phaed.—*τῶν ἀδελφῶν ἀμελοῦσιν, ὥσπερ ἐκ τούτων οὐ γιγνομένους φίλους* "*as if* from these there were wont to be no friends," Xen. Mem. II. 3. 3.

NOTE 6. Every *impersonal* verb, properly so called, i. e. one which has only an indefinite subject unexpressed (§ 129. 8, 9), passes over, as a case absolute, into the *Genitive Sing.* of the participle. E. g. *σαλπίζοντος* "the trumpeter *sounding*;" *ὄντος πολλῷ* (from *ὗει πολλῷ* sc. *ὄμβρῳ*) "it *raining heavily*," Xen.

NOTE 7. Those *impersonals* or impersonal constructions, where in strictness the clause dependent on the verb, (commonly an Infinitive or clause with *ὅτι*, etc.) is the real subject of the verb (§ 129. 10), are treated as cases absolute in two different ways:

1) When the mere relation of time is to be expressed, the Genitive is employed. This occurs chiefly with the Passives of verbs signifying *to say, announce*, etc. and then it is usually the *Genitive Plural*, where *τῶνδε* from *τάδε* can be mentally supplied. E. g. *ὁ Περικλῆς ᾤχετο ἐπὶ Καύνου, ἐσαγγελθέντων, ὅτι Φοίνισσαι νῆες ἐπιπλέουσιν*, "it having been announced," from *ἐσηγγέλθη*, Thuc. I. 116.

2) In all other connexions the *Accusative Neuter* is employed. E. g. *εἰρημένον αὐτοῖς παρεῖναι, οὐχ ἥκουσι* "*it having been notified* (*εἴρηται*) to them to be present, they yet do not come." And this occurs with all *Impersonals*; e. g. *διὰ τί μένεις, ἐξὸν ἀπιέναι;* "wherefore dost thou remain, *it being permitted thee to depart?*" (*ἔξεστιν*); *ἄπειμι πάλιν, ἐκείνῳ δοκοῦν* (sc. *ἐμὲ ἀπιέναι*) "I will go away again, since he thinks it proper" (*δοκεῖ*). Plat. Phaedr. 23 *δὶς καὶ τρὶς τα αὐτὰ εἴρηκεν, ὡς οὐ πάνυ εὐπορῶν — —, ἢ ἴσως οὐδὲν αὐτῷ μέλον τοῦ τοιούτου.* Hence it comes, that the participle *τυχόν* (from *ἔτυχεν it happened*) stands as an *adverb*, lit. *as it happened*, i. e. *by chance, incidentally*, and hence also *perhaps*.—Even the adjective *δυνατόν*, the Part. *ὄν* being omitted, is thus found, Plat. Rep. 7. p. 519. *d*, *ποιήσομεν χεῖρον ζῆν, δυνατὸν αὐτοῖς ἄμεινον* (sc. *ζῆν*) "we shall make them live worse, *it being possible* for them to live better." Cf. Herm. ad Vig. not. 214.

THE PARTICLES.

§ 146. ADVERBS, ETC.

1. Some *Adverbs*, like the adjectives to which they correspond, take the noun to which they immediately refer, in some particular case. E. g. *ἀξίως ἡμῶν πολεμήσομεν*, "we will make war in a manner worthy of ourselves (§ 132. 5. 2). So also the Comparatives and Superlatives of adverbs: *μάλιστα πάντων most of all; οἱ πένητες τῶν εὐδαιμόνων μᾶλλον δύνανται ἐσθίειν τε καὶ καθεύδειν*, i. e. *better than the rich.* See § 132. 5. 4.

2. In like manner all *Prepositions* are properly adverbs; which however *always* refer to some noun or other (while ordinary adverbs do so only occasionally); and which, without any emphasis of their own, express merely a certain relation. Hence there are certain particles, which are sometimes merely adverbs, and sometimes real prepositions. E. g. ὁμοῦ and ἅμα as adverbs both mean *together;* but they very often (like the kindred preposition σύν) govern a Dative, and then mean *together with.* Others, especially adverbs of *place* and of *time*, govern the Genitive: ἐγγύς *near*, ἐγγύς τινος *near to*; χωρίς *apart*, χωρίς τινος *apart from, without*; δίχα *twofold, divided*, δίχα τινός *divided from*, i. e. *without*; εὐθύ *straight forwards, directly*, εὐθύ τινος *directly towards, obviam* (§ 117. 1), etc.—The word ὡς constitutes two different particles, according as it is employed, either (1) as an *Adverb* of time and *Conjunction*, with the signification *as, that*, etc. for which see § 149; or (2) as a *Preposition* with the signification *to*, in answer to the question *whither?* and always referring to persons;* e. g. εἰσῆλθεν ὡς ἐμέ "he entered to me;" ἀνήχθησαν ὡς τὸν βασιλέα "they journeyed to the king."

3. Other adverbs refer directly to verbs or to whole clauses, and in this way serve to connect together two clauses. So especially the relative adverbs; e. g. παρέσομαι ὁπότε κελεύσεις "I will be present *whenever* you shall order." This is the origin of *Conjunctions;* and in strictness all such connecting particles should be so called. Especially, where they have an influence upon the verb, (like prepositions upon nouns,) and cause it to stand in one of the dependent *moods*, according to the circumstances. Thus ἄχρι or μέχρι, ἕως and ἔστε, (in both the significations *until* and *so long as,*) when the thing is uncertain, govern the Subjunctive or Optative; but when certain, the Indicative; e. g. περιμενῶ, ἕως ἂν or μέχρις ἂν ἔλθῃ "till he comes;" ποίησον τοῦτο ἕως ἔτι ἔξεστι "do this so long as it is yet allowable;" αἱ τοιαῦται δέσποιναι οὔποτε λήγουσιν αἰκιζόμεναι τὰς ψυχὰς ἔστ' ἂν ἄρχωσιν αὐτῶν, Xen. Oec. 1. extr.

NOTE 1. Ἄχρι and μέχρι signify properly *continuedly*; in connexion with verbs they mean *so long as, until, usque dum*; in connexion with the Genitive they mean *continuedly until*, or simply *until, unto, usque ad.* —Πλήν means *except*, and can be connected with clauses, e. g. πλὴν εἰ *except if, except that*—; but also with the Genitive, e. g. πλὴν πάνυ ὀλίγων *except a very few.*

* The instances where ὡς does not refer to persons, when such passages occur in good writers, are, as has been shewn by modern criticism, most probably corrupt; and instead of it, εἰς should everywhere be read. But this εἰς must not in any case be separated from the strictly *primitive* prepositions treated of in the next section; especially too because no verbs are ever compounded with it; see § 115. 2.

NOTE 2. According to what is said above, strictly speaking, we must distinguish as *Adverbs* simply those particles which most commonly stand alone and express no relation; as *Prepositions*, those which commonly govern a case; and as *Conjunctions*, those which serve to connect whole clauses with one another. Real prepositions, governing the Genitive, are therefore, e. g. *ἄνευ* and *ἄτερ*, *without*, *ἐνώπιον before* (in later writers), and *χάριν on account of*, etc. This last, like the Latin *gratia*, almost always stands after its Genitive; as does also commonly *ἕνεκα*. It is true that *χάριν* is strictly a substantive,* as is also *δίκην in the manner of, like, instar*, e. g. *δίκην ποταμῶν*, etc. but such words are not so much *adverbial* substantives, as they are substantives which at once become prepositions. All those just named never occur without a case. They may therefore be called prepositions with more propriety, than some of those which are exclusively so called, but which nevertheless are sometimes used without a case, and therefore adverbially. § 147. n. 8.

4. Some adverbs serve at the same time as adjectives. E. g. *πλησίον ἐστί, σῖγά ἐστι*, "he is *near*, he is *still*;" Hom. *ἀκὴν ἐγένοντο* "they were *silent*." That the particles, by prefixing the *article*, become adjectives and substantives, has already been remarked in § 125. 6, 7.

§ 147. PREPOSITIONS.

1. Besides the prepositions mentioned in the preceding section, the following are the ordinary *primitive* prepositions (§ 115. 2) with their cases, expressing originally the most simple and general relations of place:

ἀντί, ἀπό, ἐξ (*ἐκ*), *πρό*, govern the *Genitive*;
ἐν, σύν, the *Dative*;
ἀνά, εἰς,† the *Accusative*;
διά, κατά, ὑπέρ, the *Genitive* and *Accusative*;
ἀμφί, ἐπί, μετά, παρά, περί, πρός, ὑπό, the *Genitive, Dative* and *Accusative*.

2. Those which govern more than one case, with the Accusative refer mostly to the question *whither*; and with the Dative to *where*. The Genitive adapts itself to most of the significations of the different prepositions, yet principally coincides with the idea of *separation, removal*, —i. e. *of, from, out of*, etc.

NOTE 1. Of the above prepositions the simplest and easiest in respect to their significations are the following:

ἀπό from — *ἐξ out of*
εἰς to, into, in answer to *whither?*
ἐν in, in answer to *where?*
πρό before — *σύν with*.

* Hence the poets, instead of *ἐμοῦ, σοῦ χάριν*, say also *ἐμὴν, σὴν χάριν, on my, thine account*.

† For the Prep. *ὡς*, see § 146. 2.

For although they serve also to express various secondary relations, yet these are all of them easily developed from the radical idea; some peculiarities excepted, which will be readily learned by further study and practice. Thus e. g. when ἐκ refers to the *cause* and is to be translated *on account of*, as ἐκ τούτου *on this account, therefore;* or when it implies simply succession of time, e. g. νῦν γελῶμεν ἐκ τῶν πρόσθεν δακρύων. Further when εἰς, like the Lat. *in*, has the sense of *against*, or when it expresses a simple reference, *in respect to*, e. g. τῶν εἰς πόλεμον ἐπιστήμων ἐστίν. Or finally, when πρό takes the meaning of the Lat. *pro*, and of our *for, in behalf of*, (but only in the sense of *protection* or *advantage*), e. g. διακινδυνεύειν πρὸ τοῦ βασιλέως. Xen. Cyrop. 4. 5. 44, Οὐκ ἀρκέσω πράττων πρὸ ὑμῶν, ὅ,τι ἂν δέῃ "I shall not be able to do *for you* (for your benefit) that which is necessary." Comp. προύργου § 115. n. 5.—A special signification of εἰς see in note 5.

NOTE 2. The significations of the following prepositions should also be familiarly impressed upon the memory.

ἀνά means originally *on, upon*, (comp. ἄνω and the compounds,) and in this signification governs also the *Dative* in the poets, Il. α, 15. Od. λ, 128. But the most usual signification in prose is *in, on, through*, spoken of a greater *space* or *time*. E. g. ἀνὰ πᾶσαν τὴν γῆν "*throughout* the whole land;" ἡ φήμη ἦλθεν ἀνὰ τὴν πόλιν "the report went *through* the city;" οἱ ἀνὰ τὸ πεδίον "those scattered about *in* or *on* the plain;" ἀνα πᾶσαν τὴν ἡμέραν "*through* the whole day." In this last phrase it is to be observed, that when the article does not stand with ἡμέρα etc. and consequently πᾶς is equivalent to ἕκαστος (§ 127. 6), the expression refers to a plurality of days, years, etc. as ἀνὰ πᾶσαν ἡμέραν *every day, daily*, Cyrop. I. 2. 8; ἀνὰ πᾶν ἔτος *every year, yearly*, Herodot. V. 114.

ἀντί as a simple preposition, has lost its original signification, *against, contrary to*, (for the compounds see note 9 below,) and signifies most commonly *instead of, for*, in the relations of *change, exchange, purchase, value*, etc.

διὰ τοῦ *through*, spoken of *space* and of *the means;* — διὰ τόν *on account of*, e. g. διὰ Λακεδαιμονίους ἔφυγον "they were banished *on account of* the Lacedemonians;" διὰ σὲ ἦλθον "I am come *on thine account*;" — but also *through*, denoting the *cause*, e. g. διὰ τοὺς θεοὺς εὖ πράττω "*through* the gods I am prosperous."

μετὰ τόν, *after, post;* — μετὰ τοῦ, *with;* — μετὰ τῷ only in the poets, *among, inter*.

ἀμφὶ τόν and περὶ τόν, *about, around*, in answer to both the questions *whither* and *where;* for the Dative in answer to *where*, is less frequent with these prepositions. From this signification comes the idea of indeterminate *nearness*. E. g. ἀμφὶ τὰ ὄρη ἐγένετο "he was *about* the mountains," i. e. in the vicinity of them. Hence also the idea ἀμφί or περί τι or τινα ἔχειν or εἶναι, *to be about any person* or *thing*, i. e. *to belong to, be occupied with*, etc. (See § 150 under ἔχειν.) — περὶ τῷ with the idea of *care, anxiety about* any thing, is subjoined to verbs signifying *to fear, have confidence, strive*, etc. — ἀμφὶ τοῦ and περὶ τοῦ signify *of, concerning, de*, e. g. *to speak* OF *any thing;* further φοβεῖσθαι, φιλονεικεῖν περί τινος, and the like. Still ἀμφί is less frequent in this sense than περί.

ὑπὲρ τόν *over, supra, ultra*, in answer to *whither;* Herod. IV. 188,

ῥιπτέουσι ὑπὲρ τὸν δόμον, *over the house.* — ὑπὲρ τοῦ *over, above,* in answer to *where.* But this last takes also the idea of *for, in behalf of, instead of,* chiefly in the sense of *protection, care,* etc. E. g. πράττειν, εἰπεῖν ὑπὲρ τοῦ κοινοῦ "to act or speak *for* the commonwealth, defend it," etc. ἀποθανεῖν ὑπὲρ τοῦ φίλου "to die *for* or *instead of* one's friend."

NOTE 3. That the Genitive prefers the idea of *going forth, departure, separation,* (§ 132. 2,) is particularly evident in these three prepositions — παρά, πρός, ὑπό. These retain with the Accus. and Dative their peculiar significations; but with the Genitive they are all most commonly to be translated by *from, of.* In respect to these the following is to be observed:

παρὰ τόν, *to, towards;* but in answer to the question *where,* only *by, by the side of.* Besides this it has the signification of the Lat. *praeter,* i. e. *besides, above* (more than), *against;* e. g. ἔχειν ὄψον παρὰ τὸν ἄρτον "*besides* bread to have vegetables;" ἐπόνει παρὰ τοὺς ἄλλους "he labours *more than* others;" ταῦτά ἐστι παρὰ τοὺς τῶν θεῶν θεσμούς "that is *against* the divine laws;" παρὰ δόξαν *contrary to expectation, praeter opinionem.* — παρὰ τῷ means solely *by, by the side of.* — παρὰ τοῦ means *of, from, by,* after the ideas *to come, bring, receive, learn,* etc. and sometimes also after the Passive (§ 134. 3).

πρός *to, at, by,* has the Accus. more in reference to the question *whither,* and the *Dative* more in reference to *where;* πρὸς τόν means besides this, *towards,* in reference to a disposition of mind as friendly or unfriendly, etc. — πρὸς τοῦ, *of, from, by, on the part of,* after the ideas *to hear, receive praise or censure,* and often also after the Passive (§ 134. 3). It is moreover the usual form of *swearing,* like our *by,* e. g. πρὸς τῶν θεῶν *by the gods.*

ὑπὸ τόν *under,* in answer both to *whither* and to *where;* — ὑπὸ τῷ *under,* in answer to *where;* — ὑπὸ τοῦ *of, from, by,* most commonly after Passives (§ 134. 2); but also after Actives which have a Passive sense, as πάσχειν itself; likewise θανεῖν ὑπό τινος "to be killed *by* any one;" μαθεῖν ὑπ' ἀνάγκης "to be taught *by* necessity." Demosth. Cherson. p. 94 ἂν δ' ὑπὸ τῶν πνευμάτων μὴ δυνώμεθα, i. e. hindered *by* the winds. Even actions can in this way assume a passive shape; e. g. ἐποίησε τοῦτο ὑπὸ δέους "*from* or *out of* fear;" ὑπ' ἀρετῆς ποιεῖν τι, "from a principle of virtue," Herodot. VIII. 1; or when the passive relation of their object is particularly prominent to the mind, e. g. Soph. Philoct. 1117, οὐ σέγε δόλος ἔσχε ὑπὸ χειρὸς ἐμᾶς, the same with σύγε ἐσχέθης δόλῳ. — With the Genitive also ὑπό sometimes retains its primitive signification *under,* e. g. ὑπὸ ποδῶν Plat. Protag. p. 321. *b.*

NOTE 4. The prepositions ἐπί and κατά require the most attention; but still observation and practice must do the greater part. In respect to these, however, the following remarks may afford the learner some aid.

ἐπί has certainly as its fundamental signification the idea *on, upon;* most commonly in answer to *where,* with the Genitive, sometimes also with the Dative, e. g. ἐφ' ἵππου ὀχεῖσθαι and Κῦρος ἐφ' ἵππῳ ἐπορεύετο; and in answer to *whither,* with the Accusative, e. g. ἐπὶ λόφον τινὰ καταφεύγει "he takes refuge *upon* a hill," i. e. flies to it. But at the same time ἐπί is employed more generally, and stands for *at* or *in;* and in answer to the question *whither,* also for *to, towards, for;* and this wherever

the context renders obvious the more exact sense of these expressions. With the Accusative it stands especially for the definite direction *upon* or *towards* any thing. Examples of all these significations will readily be found in reading. We remark only further, that with the *Genitive* it likewise stands in answer to the question *whither*, in the sense of *to, towards, for*, etc. e. g. ἐπορεύοντο ἐπὶ Σάρδεων· — ἀνήγοντο (they set sail) ἐπὶ τῆς Χίου· — ἀπέπλευσεν ἐπ᾽ οἴκου. — Further, ἐπὶ τοῦ often specifies a *time* by means of something contemporary, especially persons; e. g. ἐφ᾽ ἡμῶν *in our time* (comp. § 145. 2); ἐπὶ τῶν ἡμετέρων προγόνων. — The Dat. ἐπὶ τῷ in a local sense expresses particularly the idea of *close by*, e. g. ἐπὶ τῇ τάφρῳ *on the margin of the trench*; πύργους ἐπὶ τῷ ποταμῷ ᾠκοδόμει. It expresses also, like πρός, the idea *in addition to, besides*; e. g. ἐπὶ πᾶσι τούτοις πληγὰς ἐνέτεινέ μοι. Very often it marks the *object* and *condition* of an action, e. g. παρασκευάζεσθαι ἐπί τινι "to prepare *for* something;" ἐπ᾽ ἐπαίνῳ πάντα πόνον ὑπεδύετο· — ἐπὶ τούτοις εἰρήνην ἐποιήσαντο "on these conditions they made peace," comp. § 150 ἐφ᾽ ᾧ. Finally ἐπὶ τῷ expresses also *power*, in such phrases as ἐφ᾽ ἡμῖν ἐστι "it is in our power;" see examples in § 129. 1. § 142. 3. — So too the *Accus.* ἐπὶ τόν often expresses the *object* of an action, but most commonly with the following difference: ἐλθεῖν ἐπὶ τούτῳ (Dat.) i. e. in order to *effect* it, ἐλθεῖν ἐπὶ τοῦτο (Acc.) i. e. in order to *fetch* it.

κατά. The fundamental signification of this preposition, as appears from the comparison of κάτω and the compounds, is *down from*, followed by the Genitive. E. g. κατὰ τῶν πετρῶν ῥίπτειν τινά "to cast one *down from* the rocks;" ἤλλοντο κατὰ τοῦ τείχους;—also *under*, in such connexions as ἀφανίζεσθαι κατὰ τῆς θαλάσσης "to disappear *under* the waters," Herod. VII. 6. More frequently nevertheless κατά τοῦ occurs in the signification *towards*, e. g. *for* or *against*, chiefly in relation to language, thoughts, etc. e. g. εἰπεῖν τὸ ἀληθὲς κατά τινος "to speak the truth against any one;" less frequently of *praise*, e. g. ἔπαινος κατὰ τοῦ ὄνου, Plato Phaedr. p. 260. *b*.

κατὰ τόν in a local sense expresses in the most general manner the being *at* or *in* some place, where the more definite significations (whether *above*, *below*, *within*, *upon*, etc.) either are not meant to be or cannot be given, or are understood of themselves; e. g. κατὰ γῆν καὶ κατὰ θάλατταν "by land and by sea;" οἱ κατὰ τὴν Ἀσίαν ὑπὸ βασιλεῖ ὄντες "those in Asia who are under the king." Hence generally it expresses every relation of place, time, and circumstances, which naturally arises out of the ideas themselves; e. g. οἰκοῦσι κατὰ κώμας "they live in villages, *vicatim*;" ἐσκήνουν κατὰ τάξεις "they encamped in ranks;" hence κατὰ δύο *two by two*; ταῦτα μὲν ἐγένετο κατὰ τὴν νόσον "this took place *during* the disease;" κατὰ ταύτην τὴν διαφορὰν ὄντων Λακεδαιμονίων πρὸς Ἀθηναίους "the Lacedemonians being engaged *in* this quarrel with the Athenians;" αἱ κατὰ τὸ σῶμα ἡδοναί "the physical pleasures;" κατὰ πάντα τετρύχωνται "they are wearied in every limb;" and in like manner a multitude of other relations, which practice will easily teach. Very commonly it corresponds to the Lat. *secundum*, *according to*, e. g. κατὰ τοῦτον τὸν λόγον ἄμεινόν ἐστιν ὧδε "according to this representation it is better so;" κατὰ Πλάτωνα "according to Plato," i. e. as Plato says; κατὰ τὴν κάθετον "according to the plumb-line; ποιήσω κατὰ τὰ τοῦ βασιλέως γράμματα "I shall act according to the letters of the king;" δέομαι αὐτοῦ κατὰ πάντα τρόπον "I have need of him in every way."

NOTE 5. The Prep. εἰς referring to persons means *to*, but always with the accessory idea of their *dwelling*; e. g. Hom. εἰς Ἀγαμέμνονα "*to* Agamemnon," i. e. into his tent; καλέει τέ μιν εἰς ἧ ἕκαστος "each invites him to himself," i. e. to his own dwelling; Lys. εἰσελθὼν εἰς τὸν πατέρα τὸν ἐμόν "entering the house to my father." But εἰς with the elliptic Genitive (§ 132. n. 9) is more general, "into the house of Alcibiades," etc.

NOTE 6. The Dorics employ the Prep. ἐν instead of εἰς, with the Accusative; Pind. Pyth. 2, 21. 5, 50. See Greg. Cor. Dor. 159 with the notes.—Ἀπό apparently for ἐν see below in § 151. I. 8.

NOTE 7. That the prepositions are sometimes *separated* from their cases by some intervening word or words, we shall see in § 151. III. 1, 6. —Sometimes also the object of the preposition is apparently *wanting*, viz. when its place is supplied by a relative clause. E. g. Soph. Philoct. 469 πρὸς πατρὸς, πρὸς εἴ' τί σοί ἐστιν φίλον, where εἴ' τι stands for ὅ,τι (§ 149, under εἰ), and consequently the proper Genitive of πρός (παντός) is wanting; "by thy father (I conjure thee), by—if anything is dear to thee," i. e. by all that is dear to thee.

NOTE 8. Sometimes however the object of the preposition is really not expressed, because it would only be an unpleasant repetition of a word already once given. In such instances most languages employ an adverb, (e. g. *thereby, therefor, therein*, etc.) and when the prepositions themselves are so used, they stand *adverbially*. In Greek this commonly takes place in prose only with πρός; e. g. καὶ πρός, πρὸς δέ, *and thereto, and further, besides, moreover*, etc. In Ionic and later writers we find too μετά thus used; as μετὰ δέ, *but afterwards*.—The poets say also παρά, *therewith, thereby*; ἐν, *therein*, etc. and the Prep. περί (or πέρι) in the epic writers takes as an adverb the signification *very, especially*. § 117. n. 3.

NOTE 9. In this manner have arisen all the instances of *composition* with prepositions. They all consist of the radical word with a preposition taken *adverbially*; as διαβαίνω 'I go *throughout*,' etc. § 121. 2. The signification of such compounds is in general easily deduced from the particular sense of each preposition. We only remark here in confirmation of the above, that the compounds with ἀντί commonly receive the signification *over against, contrary to*; e. g. ἀντιτάττειν *to place over against*; ἀντιλέγειν *to contradict*; those with ἀνά, *up*; and those with κατά, *down*; e. g. ἀναβαίνειν, καταβαίνειν, *to go up, to go down*.—In respect to secondary significations, or those compounds whose sense is not obvious from the simple prepositions, we note here the following:

ἀμφι– with the idea of *two sides*; e. g. ἀμφίβολος *ambiguous*.

ἀνα– often means *back*, e. g. ἀναπλεῖν *to sail back*.

δια– takes the sense of the Lat. and Eng. *dis–, in two*, e. g. διασπᾶν *to pull in two, in pieces*; διαζευγνύναι *disjungere, to disjoin, to separate*.

ἐν– often stands in answer to the question *whither*, e. g. ἐγχεῖν *to pour into*.

κατα– most commonly expresses the idea of *completion*; e. g. καταπράττειν *perficere, to finish*; στρέφειν *turn*, καταστρέφειν *turn around*; πιμπράναι *burn*, καταπιμπράναι *burn up*.—Hence arises then the idea *to make an end of, destroy*, e. g. κατακυβεύειν τὴν οὐσίαν *to*

gamble away one's fortune.—In both instances it corresponds to the Latin *per-* and to the Germ. *ver-*.

μετα- takes the sense of *transposition, change*, Lat. *trans-*; e. g. *μεταβιβάζειν to carry to another place, transport*; *μετανοεῖν to change one's mind.*

παρα- in some compounds derives from the sense *praeter*, that of *to miss, fail of*, etc. e. g. *παραβαίνειν to miss* or *mistake* (purposely) *the laws*, i. e. *transgress*; *παροράω not to see perfectly, overlook*; *παράσπονδος truce-breaker*, from *σπονδαί.*

NOTE 10. From the circumstance that the prepositions, as above mentioned, are in composition to be regarded strictly as adverbs, the poets are able so frequently to separate the preposition from its verb by means of other intervening words. This is called *Tmesis*. E. g. *διά τε ῥήξασθαι ἐπάλξεις* for *καὶ διαῤῥῆξασθαι*; also in the Ionic prose, especially by means of *ὧν* for *οὗν*; e. g. Herodot. II. 39 *ἀπ᾽ ὧν ἔδοντο* for *ἀπέδοντο οὗν*. Homer separates the preposition entirely from the verb, and even places it after the verb; so that the preposition sometimes comes to stand before a case which is not dependent on it. E. g. *πόλεμον περὶ τόνδε φυγόντες*, for *περιφυγόντες τόνδε τὸν πόλεμον*'—*ἐκ θυμὸν ἐλέσθαι* for *ἐξελέσθαι θυμόν*'—*κατὰ βοῦς Ὑπερίονος Ἠελίοιο Ἠσθιον*'—*ἐνάριζον ἀπ᾽ ἔντεα* (more accurately *ἄπο* § 117. n. 3) for *ἀπενάριζον ἔντεα*, etc.—The perusal of Homer therefore is very much facilitated, by assuming that he has properly *no compound verbs*, but merely simple verbs with adverbial prepositions standing either near or remote from, before or after, the verbs. Hence comes the usage in Ionic prose, that in those emphatic repetitions to be mentioned in § 149 under *μέν*, instead of the compound verb, the preposition only is repeated; e. g. Herodot. III. 126 *ὁ δὲ κατὰ μὲν ἔκτεινε Μιτροβάτεα—, κατὰ δὲ τὸν Μιτροβάτεω παῖδα.*—Even in Attic prose we must refer to the same usage the insertion of the qualifying *τι, somewhat*, between an adjective and the preposition *ὑπό* (*sub, a little*), which serves to diminish the signification of the adjective; e. g. *ὑπό τι ἀσεβές somewhat impious*, *ὑπό τι ἄτοπον*, etc. Heind. ad Plat. Phaedr. 43.

NOTE 11. But in ordinary prose, likewise, there are some prepositions, which, though standing in compounds, are still to be regarded as *separate*. So especially *πρός* and *σύν*. Every verb, whether already compound or not, could always be again compounded by the Greeks, chiefly with one of these two prepositions, merely in order to shew that the thing took place *besides* or *in addition to* something else (*πρός*), or *in connexion with* some other person (*σύν τινι*). E. g. *συστρατεύομαί σοι* "I make a campaign *with thee*;" *συνεξαιρεῖ αὐτοῖς Σελλασίαν* "he assists them to conquer Sellasia," Xen. Hell. VII. 4. 12; *ἀλλὰ καὶ προσδιέβαλέ με* "but also *in addition to* this he has calumniated me." More rarely we find other prepositions used in the same manner. E. g. *ἐμμελετᾶν, ἐγγυμνάζεσθαι*, "to exercise one's self *in* any thing," Plat. Phaedr. 5.—*ὁ Φειδίας εἰργάσατο τὴν Ἀθηνᾶν ἐνεργολαβεῖν καὶ ἐνεπιορκεῖν Δημοσθένει* "Phidias has sculptured his Athena for Demosthenes, in order that the latter may have his profit *by her* and perjure himself *by her*," Æschines c. Ctes. So also *ἀποπολεμεῖν*, a compound which probably occurs nowhere else, means in Plato, on occasion of mentioning a horse, (Phaedr. p. 260. *b*,) *to fight from* sc. the horse, i. e. on horseback; so *ἀποζῆν to live from* (see § 150 under

ὅσον). Further, *προαναρπάζειν* Demosth. Mid. 35; *προοφείλειν*, *προαδικεῖν*, ibid. 23.—All other compounds with prepositions and other classes of words, were employed for the most part only so far as the usage of language had rendered them fixed, or when some special necessity required a new compound to express some particular sense.

NOTE 12. Not only in the compounds just mentioned, but in many others, the preposition, in certain constructions, still governs its own separate case; e. g. *ἐνεῖναί τινι to be* IN *something*, *ἀφεστάναι τινός to be distant* FROM *something*, *ἀπεπήδησαν Σωκράτους they sprang away* FROM *Socrates*, etc. Elsewhere, in the full construction, the preposition is usually repeated before the case. This occurs more frequently in Homer, and confirms the remark made above, that in him every compound must be regarded as separate; since in him the prepositions sometimes, as we have seen, remain in compounds what they really are, *adverbs*; and sometimes become actual prepositions: Il. ψ, 121 *ἔκδεσον ἡμιόνων* "they bound (the wood) so, that it hung *from* the mules."

NOTE 13. That the prepositions with a change of accent sometimes stand after their cases by *anastrophe*, and sometimes also for their compounds with *εἶναι*, has been mentioned in § 117. 3. With this is to be connected the like transposition of monosyllabic prepositions, as *ἔξ* § 13. 4. *Ἀρτέμιδι ξύν*, Hom.

§ 148. PARTICLES OF NEGATION.

1. The Greeks have two simple negative particles, *οὐκ* and *μή*, from which all more definite negative words are formed by composition. Every proposition, in which one or more of these definite negatives occur, is for the most part rendered negative in precisely the same manner, as if the simple negative with which it is compounded stood alone in the proposition. Consequently, all that we may here say of *οὐ*, holds good also for *οὐδέ*, *οὐδείς*, *οὐδαμῶς*, etc. and the same is also true in regard to *μή*, *μηδείς*, etc.

2. But between *οὐ* and *μή*, and their respective compounds, there is an entire difference of usage, running through the whole language; to comprehend which fully a course of accurate study is necessary, for which we can here give only an outline of the general principles.*

* It is particularly recommended to compare here the views of Hermann, which he has so acutely developed, ad Viger. num. 267. He there lays down the principle, that *οὐκ* always denies the *thing* itself, and *μή* only the *idea* of the thing; or that *οὐ* denies *objectively* and *μή* *subjectively*. I acknowledge, that by assuming this theory, we can bring under it most of the actual appearances; and at all events nothing is more useful or more strengthening for the critical judgment and tact, than to follow out such a philosophical principle with all possible impartiality, or even to take some pains in order to find it confirmed. With all this however, I cannot deny, that I have not yet been able so to reduce under this theory all which occurs, that I could not in the same manner have brought under it much which does *not* occur. It will easily be seen on comparison, that I have made use of Hermann's views. A better principle of unity than his, I

a. *Οὐκ* is the *direct* and full negation, which expresses the negative judgment independently and absolutely; e. g. *οὐκ ἐθέλω, οὐ φιλῶ*, "I will not, I love not;" *οὐκ ἀγαθόν ἐστιν, οὐδεὶς παρῆν*, etc. Such a complete and direct proposition can never be denied by *μή, μηδείς*, etc. — But a proposition with *οὐ* can also be uncertain, e. g. *οὐκ ἂν βουλοίμην, I should not wish;* or it can also directly *interrogate*, e. g. *τί γὰρ οὐ πάρεστι; why then is he not here?*

b. *Μή* on the other hand is everywhere only a *dependent* negative. Hence it stands in all propositions, which represent the negation not as a fact, but as something dependent on the *idea* or *thoughts* of some subject. Thus it is, first of all, the necessary particle in all negative *conditions* and *suppositions*, e. g. *οὐ λήψομαι, εἰ μὴ σὺ κελεύεις·* — *εἴ τι τῶν τότε νῦν μὴ ἀξιόχρεων δοκεῖ εἶναι, ἐῶμεν* "if any of those former things appear now not to be important, we will let them go." Here *μή* always stands with *εἰ if, ἐάν, ἤν, ὅταν, ἐπειδάν, ἕως ἄν*, etc. because all these serve to express a thing not as fact, but as supposition; and it stands also with *ὅτε, ὁπότε*, etc. so often as these are in the same circumstances. On the other hand, *ἐπεί, ἐπειδή, since, inasmuch as*, have *οὐ*, because these always refer to actual facts; e. g. Il. *φ*, 95 *μή με κτεῖν', ἐπεὶ οὐχ ὁμογάστριος Ἕκτορός εἰμι.**

c. To that which exists only in idea belongs also *purpose;* and hence *μή* stands in like manner everywhere with the particles *ἵνα, ὡς, ὅπως, ὥστε,*

could not give; but yet I did not wish to bring under a theory by force, that which according to my conviction could not come under it without force. Let my theory therefore stand as it may, by the side of his; or let it be thrown into the shade.

* There occur some passages, where *εἰ* is construed with *οὐ*. Such of these as are found in epic writers, e. g. Il. *ο*. 162. Od. *β*. 274, I would not by any explanation endeavour to refer to the common usage; because in my opinion they are sufficiently accounted for by the remark, that at that period the more particular grammatical rules were not settled with perfect consistency. The case is different with the examples in Attic writers. Hermann (ad Vig. not. 309. and p. 890. and ad Eurip. Med. p. 344, 361) considers them as sufficiently explained by the remark, that in such cases *οὐ* does not stand for itself separately, but forms with the following word one idea. I acknowledge this in such passages as Soph. Ajax 1131, *Εἰ τοὺς θανόντας οὐκ ἐᾷς θάπτειν παρών*, i. e. *forbiddest*. Lysias in Argoratum p. 135, 27, *Εἰ μὲν οὐ πολλοὶ ἦσαν καθ' ἕκαστον ἂν περὶ αὐτῶν ἠκούετε*, "if there were *few*;" where also belongs the *οὐκ εἶναι* in the comic-philosophic passage in Athen. 3. p. 99. *a*. But I regard this explanation as admissible only in instances, where the use of the negative for the opposite idea is as well established by usage as in the foregoing examples; so that *οὐ* may be considered as forming a sort of compound with the following word. In *οὔ φημι, οὐ φάσκειν*, this seems to have become an established rule; so that even *ἐάν* is used in connexion with them; see below in §148. n. 2. In other cases we must seek in the context some perceptible ground for the choice of the unconditional *οὐ* instead of *μή*. Thus in the example from Andocides de Mysteriis p. 5, *εἰ δὲ οὐδὲν ἡμάρτηταί μοι, καὶ τοῦτο ὑμῖν ἀποδείκνυμι σαφῶς, δέομαι ὑμῶν αὐτὸ φανερὸν τοῖς Ἕλλησι πᾶσι ποιῆσαι*, the purpose of the orator to express his innocence in the most positive manner, is evident: "but since (if) I have committed no fault at all, and this I have shown you clearly—." In Eurip. Med. 87, *Εἰ τούσδε* (his children) *γ' εἵνῆς οὕνεκ' οὐ στέργει πατήρ*, the form *οὐ στέργει* expresses this circumstance as notorious, and the *εἰ* refers solely to the specified cause, *εἵνῆς οὕνεκα*. The case is different with the three examples in Herm. ad Medeam p. 344, 361. All these three belong to the construction with *μέν* and *δέ* (see § 149), of which the last half only is the proper ob-

whenever these actually denote a purpose. In the same manner therefore it necessarily stands with all expressions which imply *wish, entreaty, prohibition.* In all these instances it corresponds to the Latin *ne;* and it stands also, like this particle, at the beginning of a clause,—the idea of wishing, etc. being not expressed, but retained in the thought; e. g. *μὴ γένοιτο, let it not be!* i. e. I wish that it may not be!

d. Further, the appearance of dependence belongs also to whatever is exhibited in *sermone obliquo* as the opinion, conclusion, conjecture, etc. of any one. Nevertheless, as this species of discourse differs only in external form from the judgment which is *directly* expressed, usage has here in most cases preferred the direct and independent *οὐ*, and we therefore find *νομίζει οὐ καλὸν εἶναι · — οὐκ ἐθέλειν φησίν.* In many such cases however *μή* can also stand, e. g. Xen. Hell. 3. 2. 19, *ἐνόμισαν αὐτὸν μὴ βούλεσθαι μᾶλλον, ἢ μὴ δύνασθαι.* — The dependent or indirect *question,* with *εἰ whether,* commonly has *μή.*

e. To the conditions and suppositions (in *b*) belong also all *relatives,* whenever they refer not to definite antecedents, but to such as are merely implied in the thought. Thus e. g. *οὐδεὶς λήψεται χρήματα, ὅστις μὴ παρέσται* "no one will receive money who is not present," indefinite; on the other hand *οὗτοί εἰσιν, οἳ οὐδ' ὁτιοῦν τοὺς πολεμίους βλάπτουσι* (Xen. Cyrop. 6. 1. 28), definite, "these are they, who do not injure the enemy at all."

f. Hence all those shorter phrases, which can be referred back to one of the dependent constructions, have always *μή.* Thus the *prepositive article* as an ellipsis of the relative with the verb *εἶναι,* e. g. *τὰ μὴ καλά,* for *ἅτινα μὴ καλά ἐστιν, whatever* i. e. *all which is not handsome.*

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ject of the thought, while the first is merely the antithesis of the second. We give here the passage from Thucyd. I. 121, literally:

ἦ δεινὸν ἂν εἴη, εἰ οἱ μὲν ἐκείνων ξύμμαχοι ἐπὶ δουλείᾳ τῇ αὐτῶν φέροντες οὐκ ἀπερροῦσιν, ἡμεῖς δὲ ἐπὶ τῷ τιμωρούμενοι τοὺς ἐχθροὺς καὶ αὐτοὶ ἅμα σώζεσθαι οὐκ ἄρα δαπανήσομεν.

Here the *οὐκ* in the first clause is necessary and natural, because a notorious fact is expressed. But in the second, the *οὐκ* appears so much the more strange, because the matter is even represented as impossible; in which case consequently *μή* would seem to be just as necessary, as in the similar example in §149 under *μέν,* (*αἰσχρόν ἐστιν εἰ — — μηδὲ τοὺς λόγους — —*). The case is the same with the two passages adduced by Hermann p. 361, from entirely different writers, where similar double propositions are introduced by *δεινὸν εἰ,* and *οὐ* stands with equal strangeness in the second half. All this seems to point to some common cause; which I find in the circumstance, that from *δεινὸν εἰ* which expresses surprize, after the insertion of the first clause the proposition passes imperceptibly over, by means of *οὐ,* into the *interrogative tone* of surprize and censure. Consequently, the above sentence from Thucyd. closes with the interrogation, *οὐκ ἄρα δαπανήσομεν;* in like manner in Herod. VII. 9, by *"Ελληνας δὲ — οὐ τιμωρησόμεθα;* and in Andocides de Myster. p. 13, *ἐν ὑμῖν δὲ — —οὐ σωθήσομαι;* which seems to me to be a very natural turn of the thought. In this way also other passages, which may still remain, can probably be explained by further criticism. In Herod. VI. 9 *εἰ — οὐ ποιήσουσι,* the manuscripts give *μή.* In Eurip. Cyclop. 428 *εἴτ' οὐ χρήζετε,* the *εἰ* has the signification of *whether,* which is susceptible of both constructions. See the note to Plat. Meno. 23, and Herm. ad Eurip. Med. p. 344, where in the passage cited from Plat. Protag. 77, *εἰ οὐκ αἰσχύνομαι* "whether I am not ashamed," the *οὐκ* is occasioned by the transition from the direct question, *οὐκ αἰσχύνει;* "art not thou ashamed?"

So Xenophon says (Anab. IV. 4. 15) of a man of veracity, that he had constantly stated *τὰ μὴ ὄντα ὡς οὐκ ὄντα*. Here *τὰ μὴ ὄντα* is the elliptical form of the dependent proposition *ἅτινα μὴ ἦν, whatever was not*, i. e. 'the untruth;' but *οὐκ ὄντα* is the participle of the definite and direct negation *οὐκ ἔστι*; for with the finite verb it must necessarily stand thus: *τὰ μὴ ὄντα οὐκ ἔστιν*, 'what is not, is not.' So further the *Participles* without the article, when they stand elliptically for one of the above constructions, e. g. *ἥδιον ἂν ἐχρώμην τῷ Ἀλκιβιάδῃ μηδὲν κεκτημένῳ* "I would rather have intercourse with Alcibiades possessing nothing," i. e. *εἰ μηδὲν ἐκέκτητο* "even *if* he possessed nothing;" but *οὐδὲν κεκτημένῳ* "rather with Alcibiades *who* possesses nothing."

g. But every negation is likewise dependent, which is governed by another verb. Hence with all *Infinitives*, (those excepted which are mentioned in *d*, as belonging in *sermone obliquo*,) *μή* is by far most frequently employed. The ground of this is partly to be sought in what is said above; since most Infinitives can be referred back to such propositions as those already described, e. g. *τὸ μὴ τιμᾶν γέροντας ἀνόσιόν ἐστι*, 'i. e. *if* one does not honour—,' consequently a supposition. But even when the negation in question is a fact, the Infinitive still retains *μή*, e. g. *τὸ μὴ πεισθῆναί μοι αἴτιόν σοι τῶν κακῶν*, i. e. the fact that thou hast not believed me. In this manner *μή* stands not only after *δέομαι, κελεύω, ὑπισχνοῦμαι*, etc. but also after *δεῖ, ἀνάγκη*, and the like; even when these words do not imply a necessity founded on the will of a person, but a physical necessity.

h. To this general principle can also be referred most of those instances, according to which some Grammarians assert that *οὐ* serves to render negative *entire* propositions, and *μή* only *parts*; e. g. *τίς οὖν τρόπος τοῦ καλῶς τε, καὶ μὴ γράφειν;* Here certainly *μή* only renders negative the *καλῶς*, which is to be supplied after it. But even if it stood alone it must also read, *τίς οὖν τρόπος τοῦ μὴ καλῶς γράφειν;* and the *μή* has consequently its ground in the dependence of the Infinitive *γράφειν*,—fully, *τίς οὖν τρόπος, εἴ τις βούλεται μὴ καλῶς γράφειν;* See further the similar phrases § 151. IV. 3. So in the question *ἆρα δεῖ με παραγενέσθαι, ἢ μή*; this last means "or shall I not?" and the *μή* then renders negative merely the dependent Infinitive *παραγενέσθαι*. The force of *δεῖ* is not thereby destroyed; it means "am I compelled *not to be present*?" Were it *ἢ οὔ*—then the *δεῖ* would become negative, *ἢ οὐ δεῖ;* "or is it *not necessary*?"—*τούτοις ἔξεστι μὲν πείθεσθαι, ἔξεστι δὲ μή*, Plat. Phaedr. 70.

Note 1. It is however easy to be conceived, that it very often depends solely on the will of the speaker or writer, in the case of a negation in itself dependent, to treat it nevertheless, either for the sake of perspicuity, or of some distinction or emphasis, as a direct negation and only interwoven in the construction; and that *vice versa* many a negation which is founded on complete reality, but is nevertheless interwoven with the participial construction, is for the same reason given with *μή*. An example of this last is Demosth. pro Cor. p. 276. 6, *ἦν δὲ* (*ὁ Φίλιππος*) *οὔτ' ἐν τῇ θαλάττῃ τότε κρείττων ὑμῶν οὔτ' εἰς τὴν Ἀττικὴν ἐλθεῖν δυνατὸς, μήτε Θετταλῶν ἀκολουθούντων, μήτε Θηβαίων διιέντων*. Here the last part means, "*since* the Thessalians neither followed him, nor did the Thebans suffer him to pass through." This refers to actual facts, and the

negation is not that of any idea or supposition, nor of any thing dependent; and therefore in every other such case οὔτε would stand with these participles. But here οὔτε had already been employed; and since in Greek (Text 6 below), when after a negation the same form of negation is again repeated, this last always refers back to the same thing which is made negative by the first, if now οὔτε had stood here instead of μήτε, it would necessarily have expressed the meaning, "Philip could not enter Attica, *neither* if the Thessalians followed him, *nor* if the Thebans let him pass through." Consequently μήτε stands here, in a negation not indeed dependent, but still subordinate, simply for the sake of *distinction* from the preceding οὔτε.

NOTE 2. The particle οὐ has with some words the power, not merely of rendering them negative, but of giving them the directly contrary sense. Thus especially οὐ πάνυ is to be translated not by *not wholly*, but by *not at all, by no means;* οὔ φημι means not "I do not say," but *I deny;* οὐκ ἔφασαν ἰέναι "they *refused* to go;" οὐκ ὑπισχνοῦντο συνδειπνήσειν "they *declined* the invitation," Xen. Symp. I. 7; οὐχ ὑπεδέκετο *refused*, Herod. III. 50. That μή has the same power in dependent propositions, seems to be true only in later writers; e. g. Plut. Gryll. 1 ἂν δὲ μὴ φῶσιν. In Plat. Apol. Socr. p. 25. (§ 12.) instead of ἐάν τε — μὴ φῆτε, Bekker has adopted οὐ φῆτε out of the best manuscripts; so that οὐ stands even after ἐάν (compare the marg. note to no. 2. *b*, above); and in Lysias in Agor. p. 137. 3, ἐὰν δ' οὐ φάσκῃ has always stood.

NOTE 3. Both οὐκ and μή are placed immediately before substantives, in order to render these alone negative, and thus form with them a species of compounds; comp. the same practice with the adverbs, § 125. 6. E. g. ἡ οὐκ ἀπόδειξις, ἡ οὐ διάλυσις, "the not showing, the not destroying," etc. τὰ μὴ εἴδεα "the non-species;" ἡ μὴ ἐμπειρία "the not knowing, ignorance." Both of these are elliptical forms of propositions in which either οὐ or μή occurs; e. g. ἡ οὐ διάλυσις τῶν γεφυρῶν *the not breaking down of the bridges*, i. e. "the circumstance, *that* the bridges *are not* broken down," a direct and real negation with οὐ; — δεινόν ἐστιν ἡ μὴ ἐμπειρία "it is a great evil, *if* one has *no* experience," a mere assumption with μή.

3. We have seen (no. 2. *c*) that μή stands particularly in propositions implying *wish, entreaty, command.* Whenever it appears as *wish*, it is always followed by the Optative; e. g. μὴ γένοιτο,—μὴ ἴδοις τοῦτο *mayst thou never behold this!* In negative *entreaties* and *commands*, according as the required action is to be expressed as continued or as momentary, (which is often arbitrary,) it takes the Present or the Aorist (§ 137. 5); but with this limitation, viz. that it is followed

in the Present only by the *Imperative*, in the Aorist only by the *Subjunctive*.

Thus, μή με βάλλε, or μή με βάλῃς. To the extremely rare exceptions from this rule belong some Homeric passages, as Il. δ, 410. Od. π, 301. ω, 248.

4. The expression of *fear* or *anxiety*, which we make positive, (as "I fear *that* something will happen to him,") is introduced by the Greeks, as also by the Latins, with a negative: *δέδοικα μή τι πάθῃ, vereor ne quid illi accidat.*—That in connexion with past time, and in dependent propositions, this Subjunctive passes over into the *Optative*, appears from § 139. 2.

NOTE 4. After words expressive of *fear* or *foresight* we often find also the *Future;* e. g. Plat. Phileb. p. 13. *a*, *φοβοῦμαι μὴ εὑρήσομεν.* Aristoph. Eccl. 486, *περισκοπουμένη μὴ γενήσεται.*

NOTE 5. Sometimes also in the sense of fear or anxiety *μή* constitutes a proposition by itself; e. g. *Μὴ τοῦτο ἄλλως ἔχῃ.* The greater part of such propositions can be explained by supplying before them *φοβοῦμαι I fear*, or *ὅρα see to it, take care;* as "I am afraid this is otherwise," or "take care that this be not otherwise." Often however this assumption would be too unnatural; and therefore it is perhaps better to say, that the Greek language by means of this *μή* with the Subjunctive and a certain tone of emphasis, formed an independent proposition expressing care or foresight, just as the same *μή* forms also independent propositions to express wish, entreaty, etc.

5. Often also *μή* is merely an emphatic *interrogative* particle, which has lost its negative power, and corresponds mostly to the Latin *num*, being somewhat stronger than *μῶν*; e. g. *μὴ δοκεῖ σοι τοῦτο εἶναι εὖ ἠθες*; "does this then seem to thee to be foolish?"—On the other hand, *οὐ* is the *negative interrogative*, which is employed instead of a direct affirmation; e. g. *οὐ καὶ καλόν ἐστι τὸ ἀγαθόν*; "is not the good also beautiful?" This question presupposes the answer *yes;* that with *μή* on the contrary, commonly *no.*

6. When to a sentence already made negative, other qualifications of a more general kind are to be added, such as *sometimes*, *some one*, *somewhere*, etc. these are all commonly subjoined in the form of words compounded with the *same* negative particles. E. g. *οὐκ ἐποίησε τοῦτο οὐδαμοῦ οὐδείς* "no one has any where done this;" Plat. Parmen. extr. *τἆλλα τῶν μὴ ὄντων οὐδενὶ οὐδαμῇ οὐδαμῶς οὐδεμίαν κοινωνίαν ἔχει.* And in the same manner, to the negation of the whole is subjoined the negation of the parts; e. g. *οὐ δύναται ο ὔτ᾽ εὖ λέγειν ο ὔτ᾽ εὖ ποιεῖν τοὺς φίλους*, where we must say "he can *neither—nor—*." Consequently, these double or accumulated negatives in Greek do not (like the Latin *non nunquam*, etc. and as in modern languages) serve to destroy each other, but to strengthen the negation. Comp. note 7

NOTE 6. In some phrases both the particles *οὐ* and *μή* are united for the sake of emphasis, viz.

1) *οὐ μή* in assurances which refer to a *future* time, (hence the construction in § 139. 4,) and in the confiding *entreaty* arising from them.

The two connected particles can also be separated by other words, and instead of *οὐ*, its compounds (*οὐδέ, οὐδείς*, etc.) can also stand; see the examples in § 139. 4.

2) *μὴ οὐ*, but only in the simple form of both, and not separated; most commonly before *Infinitives* instead of *μή* alone, e. g. *ποῖον παραμύθιον ποιήσεις αὐτῷ, μὴ οὐχὶ ἀπειπεῖν;* "what consolation wilt thou give him, that he may not despair?" *αἰσχύνομαι μὴ οὐ ποιεῖν τοῦτο* "I am ashamed not to do this." Sometimes also before *participles*, instead of *εἰ μή* with the verb. Schaefer Melet. p. 108.

NOTE 7. But from this and also from the general rule, that two or more negatives only strengthen each other, there are two principal exceptions, where the negatives actually destroy each other, as in Latin and in the modern languages:

a) When *μή* has one of its more special senses (no. 2. *c*) implying *purpose, fear, anxiety*, etc. E. g. Il. *α*, 28, where Chryses is *ordered* to depart, with the threat *μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο* "*lest* the sceptre and fillet of the god afford thee *no* aid." So very commonly with the idea of *fear*, e. g. *φοβοῦμαι μὴ οὐ καλὸν ᾖ* "vereor *ne non* honestum sit." Here *μή* retains its power, although we in this case must translate it, like the Latin *ne*, simply by *that* or *lest*, and consequently leave the following negative to stand alone: "I fear that this may not be proper."

b) When the two negatives belong to two different verbs, even where one is a participle; e. g. Hom. *οὐδ' οὐκ ἐθέλοντα μάχεσθαι.* Commonly however, for the sake of perspicuity, one of the negatives is then made by the strengthened *μὴ οὐ*; e. g. *μὴ οὐχὶ μισεῖν αὐτὸν οὐκ ἂν δυναίμην*, "I should not be able not to hate him," i. e. I must hate him.

NOTE 8. Two negatives destroy one another also in the phrase *οὐδεὶς ὅστις οὐ, nemo non;* because strictly the verb *εἶναι* is always omitted after the first negative,—that is to say, if fully written, it would be *οὐδεὶς* (sc. *ἔστιν*) *ὅστις μὴ ποιήσει*, "there is no one, who will not do this," i. e. *every one will do it.* But this omission of *ἔστι* is so entirely forgotten, that not only has *μή* gone over into *οὐ*; but also in construction, except in the Nominative, *οὐδείς* (by a form of attraction to be explained in § 151. I. 4) is entirely attracted to the following principal verb; so that it stands thus: *οὐδενὶ ὅτῳ οὐκ ἀρέσκει, nemini non placet, it pleases every one.*—Demosth. c. Aristocr. *ὑμεῖς μέν, ὦ α. Α. οὐδένα προυδώκατε τῶν φίλων, Θετταλοὶ δὲ οὐδένα πώποθ' ὁντινα οὔ* (sc. *προύδωκαν*), i. e. "they have betrayed all their friends." *

NOTE 9. But as the Greeks were in general so accustomed to the rule, that one negative only strengthens another, it often happens that a verb, which in itself implies a negative, is still construed with another negative. E. g. *ἠναντιώθην αὐτῷ μηδὲν ποιεῖν παρὰ τοὺς νόμους* "I opposed myself to him, i. e. I *hindered* him from doing anything against the laws;" Xen. Anab. I. 3. 2 *μικρὸν ἐξέφυγε τοῦ μὴ καταπετρωθῆναι* "he but just *escaped*

* The omission of *ὅστις* in this phrase in the passage Xen. Symp. I. 9, is doubtful (see Schneider's note); but it is certain in the oracle in Herod. V. 56.

being stoned." See the Index to Plat. Meno. v. *μή*. Exc. XI. ad Demosth. Mid.

NOTE 10. The formula *εἰ δὲ μή*, *but if not*, would properly be employed only after affirmative propositions. It serves so generally however to annul the preceding proposition, that it also stands even after negatives, and then consequently affirms; e. g. Anab. IV. 3. 6. See Heind. ad Plat. Hipp. p. 134.

For *οὐδέ* and *μηδέ*, see the following section.

§ 149. VARIOUS PARTICLES.—EXPLETIVES.

1. The use of the particles in Greek is so various, and in some respects so difficult, that we select here several of the most important for particular illustration.

ὡς as a *relative adverb* has the following significations:

(1) *as, so as;* hence (2) spoken of time, *as; ὡς δὲ ἦλθον, οὐ παρῆν, as I came, he was not there.* (3) It strengthens the *Superlative*, chiefly with adverbs, e. g. *ὡς τάχιστα as swiftly as possible;* and with some adverbs also the *Positive*, especially in *ὡς ἀληθῶς really, most certainly, ὡς ἐτέρως*, and some other examples in Heindorf ad Plat. Apol. Socr. p. 23. Praef. The instances where it stands after the adverb, *θαυμαστῶς ὡς, ὑπερφυῶς ὡς*, are explained in § 151. I. 5. (4) *About, nearly, ὡς πεντήκοντα about fifty.* (5) To the prepositions *ἐπί, εἰς, πρός*, in answer to the question *whither*, e. g. in *ἐπορεύετο ὡς ἐπὶ τὸν ποταμόν*, it gives the signification *towards, in the direction of, versus;* lit. *as* if he would go to the river. Thucyd. VI. 61 *ἀπέπλεον μετὰ τῆς Σαλαμινίας ἐκ τῆς Σικελίας ὡς ἐς Ἀθήνας.* This mode of expression points out strictly only the *direction* which one takes; and therefore leaves undetermined, whether one arrives at the place or not. Hence it can everywhere be used of a journey not yet completed; e. g. Soph. Philoct. 58 *πλεῖς δ' ὡς πρὸς οἶκον*, "thou sailest for home."

As a *conjunction* it signifies (1) *that*, e. g. *πάντες ὁμολογοῦμεν, ὡς ἡ ἀρετὴ κράτιστόν ἐστι.* (2) *That, in order that*, with the Subj. Opt. or Fut. Indic. (3) *So that, so as to*, with the Infin. (more commonly *ὥστε*), see § 140. 4. (4) *Because* (§ 145. n. 5); and hence also (5) *quippe, for*, e. g. *κράτιστον ἔσται συγχωρῆσαι, ὡς σὺ δοκεῖς οὐκ ἀφήσειν με*, "it will be best to yield, *for* thou seemest not willing to let me go."

For *ὡς* as a *preposition*, see § 146. 2.

ὥς (with the accent § 116. 5) for *οὕτως* is very common in the poets, especially the Ionic poets. In prose however it is used only in the phrases *καὶ ὥς and so*, i. e. *under these circumstances*, and in the opposite sense *οὐδ' ὥς not so indeed, nevertheless not.*

ὅπως signifies as an adverb *as*, and as a conjunction, *in order that.* Its construction we have already seen in § 139. 4; and only remark further here, that it also supplies the place of an emphatic Imperative, *ὅπως ἔσεσθε* (Xen. Anab. I. 7. 3) *be ye then—!* more fully, *see then that ye be—!*

ἵνα as an adverb *where ;* as a conjunction (§ 139. 2) also *in order that ;*—ἵνα τί, *wherefore ?* as if it were—'in order that *what ?* should take place.'

ὥστε *so as, so that,* commonly with the Infinitive (§ 140. 4. § 142. 4). With the Indicative it signifies the same ; but can also be translated *consequently, itaque.*

ὅτι *that,* instead of the Accus. with the Infin. as in English. Here however the peculiarity is to be noted, that it stands also before words *quoted without change,* e. g. ἀπεκρίνατο ὅτι Βασιλείαν οὐκ ἂν δεξαίμην, "he answered : I will not, etc." where ὅτι is simply a mark of quotation.

It means also *because,* by ellipsis for διὰ τοῦτο ὅτι, or for διότι contracted from this (§ 115. n. 5).—But in later writers διότι often stands also for ὅτι, *that.*

It strengthens all superlatives (comp. ὡς), e. g. ὅτι μέγιστος *the greatest possible,* ὅτι μάλιστα, etc.

τούνεκα (only epic) *on this account ;*

οὕνεκα (1) *on which account ;* (2) as a conjunction, *because*—, for τοῦ ἕνεκα, οὗ ἕνεκα. But in the poets οὕνεκα stands also (1) for ἕνεκα *on account of ;* (2) for ὅτι, *that.*

ὁθούνεκα (§ 29. n. 10) in the tragic poets is the same as οὕνεκα, *because, that.*

εἰ (1) *if, si ;* (2) in indirect questions, *whether.* See § 139. 5 sq. § 148. 2. *b.*

When εἰ follows θαυμάζω and some other verbs expressing *emotions* of the mind, it ought strictly to signify *if, when,* and to be used merely of things which are *uncertain,* e. g. '*if* or *when* thou dost not perceive this, I wonder at it.' The Attic custom however of avoiding a tone of decision in discourse, has been the occasion, that εἰ is used of things not only highly probable, but even entirely certain ; and consequently stands for ὅτι, etc. See the example in § 141 note. —Demosth. Mid. 29 οὐκ ᾐσχύνθη εἰ τοιοῦτο κακὸν ἐπάγει τῷ "he was not ashamed to bring upon one such a misfortune." Æsch. c. Ctes. p. 537. Reisk. οὐκ ἀγαπᾷ εἰ μὴ δίκην ἔδωκεν "he is not contented, *that* he was not punished."

— εἰ καί with the Indic. *although.* On the contrary καὶ εἰ and κἂν εἰ, *even if, even supposing that ;* which last formula, notwithstanding the ἄν, takes the Indicative. See the note to Demosth. Mid. 15. *a.* Heind. ad Plat. Sophist. 69.

— εἴτις, εἴτι, lit. *if any one, if any thing ;* but this expression is used to supply the place of the relative pronoun ὅστις, with greater emphasis ; e. g. ἔφθειρον εἴτι χρήσιμον ἦν ἐν τῷ πεδίῳ—*whatever, all that*—. Comp. § 147. n. 7.

— εἰ γάρ is also an exclamation of wishing, *O that!* for which we find elsewhere εἴθε.

ἐπεί (1) *after, postquam ;* (2) *since, because, quoniam,* Fr. *puisque.*

— Before questions and before Imperatives it means *for,* e. g. ἐπεὶ πῶς ἂν διακρίνοιμεν αὐτό ; "*for* how then could we distinguish it?"—ἐπεὶ θέασαι αὐτός, "*for* see then thyself."

ὅπου (1) *where* (there where); (2) as a conjunction, *since, siquidem.*

ὁπότε stands often in like manner for *since*, like the Lat. *quandoquidem.*

ἄν (poetic κέ, κέν) see in § 139. 7 sq.

ἐάν, ἤν, ἄν, and ὅταν, ἐπειδάν, see in § 139. 7 sq.

—ἐάν especially after verbs signifying *to search, see*, has the power of the Latin *an, whether.* E. g. σκόπει ἐάν σοι ἱκανὸν δοκῇ "see whether it seems to thee sufficient." Often however such a verb is not expressed, but retained in the mind; e. g. μηδὲ τοῦτο ἄῤῥητον ἔστω μοι, ἐάν σέ πως πείσω "this also will I not leave unsaid, (that I may see) whether I can persuade thee." See Ind. ad Plat. Meno. etc. Schneid. ad Xen. Mem. IV. 4. 12.—Precisely in the same manner stands the Homeric αἴκε (§ 139. 8); e. g. Il. α, 420.

ἦ *or;*—which signification it always retains in *interrogations* also; e. g. οὕτως ἐστίν· ἦ οὐκ οἴει; "thus it is; *or* dost thou not think so?" πόθεν ἥκει; ἦ δῆλον ὅτι ἐξ ἀγορᾶς; "whence does he come? *or* is it plain (and therefore the question unnecessary) that he comes from the market?" See Ind. ad Plat. Meno. in voce.

— In comparisons it means *than, quam;* e. g. σοὶ τοῦτο μᾶλλον ἀρέσκει, ἢ ἐμοί, "this pleases thee more than me."—When the comparative refers to a *relation* or *proportion*, it is followed by ἢ πρὸς— or ἢ κατὰ—; e. g. μείζων ἢ κατ᾽ ἄνθρωπον "greater than according to man;" ἡ δόξα ἐστὶν ἐλάττων ἢ πρὸς τὸ κατόρθωμα "the renown is less than in proportion to the merit." Lat. *quam pro.*

Wholly different is

ἦ, which originally means *certainly*, but is most commonly merely an interrogative particle, *num?*

καί and τέ correspond entirely to the Lat. *et* and *que;* and καί has also the significations *also, even*, etc. When τέ precedes καί, the former means *not only*, the latter *but also*, e. g. αὐτός τε τύραννος ἐγένετο, καὶ τοῖς παισὶ τὴν τυραννίδα κατέλιπεν. In other cases, *both—and.* Still this double connexion is often used in Greek, where we employ a single *and.*

τέ moreover in epic poetry is very often entirely superfluous. This arises from the circumstance, that in the most ancient language this particle lent to many classes of words that connecting power, which afterwards, as the language became more cultivated, they retained for themselves alone without the τέ. Hence in the epic poets we find so often μέν τε, δέ τε, γάρ τε, and even καί τε (*also*), for μέν, δέ, γάρ, καί, alone. Most commonly however the particle τέ follows the *relatives* of all kinds, because all these in the ancient language were already forms of the demonstrative, which by means of this τέ acquired a connective power (*and this*), and so became relatives (*who, which*). But so soon as the relative sense was *exclusively* allotted to these forms, the τέ fell away as superfluous. Hence in Homer so frequently still ὅς τε, ὅσον τε, etc. for ὅς, ὅσον, and the like. In the common language are further derived from this ancient usage the

particles ὥστε and ἅτε, and the phrases οἷός τε and ἐφ᾽ ᾧτε, for which see § 150.*—For τ᾽ ἄρα see below under τοί.

καί alone, in the signification *also*, is likewise in familiar discourse very often apparently superfluous; e. g. Plat. Alcib. I. 6 "I permit all thy questions ἵνα καὶ εἰδῶ, ὅ,τι καὶ ἐρεῖς," (where we should use some other particle,) "only that I may know, what thou wilt say."

Before μάλα and πάνυ it has a peculiar emphasis; e. g. τοῦτο γὰρ καὶ μάλα ἀκριβῶς οἶδα, i. e. "I know this, and indeed very accurately."

καί in comparisons, like the Lat. *atque*, for *as*, see in Ind. ad Plat. Meno. cet.

καὶ—δέ—, see under δέ.

δέ *but*, is far from always having an adversative signification; in most cases it is simply a particle of transition and conversion, in order to introduce *something else*, where we either employ the conjunction *and*, or often also put nothing. The Greeks, whose best writers do not admit the *Asyndeton*, (i. e. a proposition beginning in the midst of discourse and not connected with what precedes,) unless some rhetorical purpose is thus to be accomplished, always employ the particle δέ wherever the discourse is in itself nearly connected, without however requiring one of the other more specific modes of connexion or construction. In the more ancient language δέ supplied also the place of other connecting particles, viz. of γάρ *for*, e. g. Od. δ, 369. In Homer therefore it is necessary always to observe the context, in order to determine which of the three principal significations

and, but, for,

it has in each instance. Often too in the same writer, a specification of time, which is elsewhere connected by ὡς, ὅτε, etc. is merely put in juxtaposition by means of δέ; e. g. Od. β, 313.

— When καί and δέ come together in one sentence, καί can only have the sense of *also*; e. g. καὶ οὗτος δὲ παρῆν "but he also was present." But very often this union occurs where we say *and also*; for since in Greek one cannot say καὶ καί, in such cases the looser connective δέ supplies the place of καί or our *and*. E. g. νῦν περὶ ψυχῶν τῶν ὑμετέρων ἐστὶν ὁ ἀγών, καὶ περὶ γυναικῶν δὲ καὶ τέκνων. If now we should here translate καὶ—δὲ— literally "*but* also *for* your wives and children," this would give an entirely false emphasis to the construction. The course of thought is simply this: "the contest is now for your own lives, *and also* (and in addition) for your wives and children." In the common language this union of καί and δέ occurs only in such a way, that the principal word to which καί refers always stands before δέ; while in the epic language on the con-

* By this hypothesis the above epic modes of expression are in my opinion best explained. Still I am willing to believe, that there are other hypotheses which can attain the same object. But I cannot satisfy myself with Hermann's mode of proceeding; who derives the whole doctrine respecting these particles from the arbitrary assumption, that καί and τέ, *et* and *que*, were originally different,—lending at the same time to τέ the signification *forte*.

trary the two particles always stand close together, *καὶ δὲ*—; e. g. Il. ε. 700, *Καρπαλίμως πρὸ νεῶν ἐχέμεν λάον τε καὶ ἵππους Ὀτρύνων, καὶ δ' αὐτὸς ἐνὶ προμάχοισι μάχεσθαι.*

μέν and *δέ* are two particles belonging together, which have nearly the same character as *δέ* alone. They serve to form a connexion, like our *indeed—but;* but are far more frequently employed than these English particles, which usually require a strong *antithesis;* while *μέν* and *δέ* only place two propositions or clauses in a connexion, which with us is either not expressed at all, or at most by *but* alone. Thus very frequently a chapter or longer division of a book ends in this way: *καὶ ταῦτα μὲν οὕτως ἐγένετο,* "these things then were so;" and then the following chapter, etc. must necessarily begin something in this way; *τῇ δ' ὑστεραίᾳ* — "but on the following day—." *Μέν* must be given by *indeed*, only when the context *manifestly* requires it.

But *μέν* and *δέ* are often employed also to connect two propositions or clauses, of which only the second properly belongs in the connexion; while the other is merely inserted in order to heighten by contrast the effect of the second. E. g. Demosth. Olynth. II. *ἀλλ' ἐκεῖνο θαυμάζω,* εἰ (that) *Λακεδαιμονίοις μέν ποτε ὑπὲρ τῶν Ἑλληνικῶν δικαίων ἀντήρατε, καὶ, ἵνα οἱ ἄλλοι τύχωσι τῶν δικαίων, τὰ ὑμέτερα αὐτῶν ἀνηλίσκετε εἰσφέροντες· νυνὶ δ' ὀκνεῖτε ἐξιέναι, καὶ μέλλετε* (ye delay) *εἰσφέρειν ὑπὲρ τῶν ὑμετέρων αὐτῶν κτημάτων.* Here it is not the *first* conduct that Demosthenes *wonders* at, that the Athenians once defended the rights of all the Greeks against the Spartans; but the *second*, viz. that they *who once did this*, should not now be ready to defend even their own possessions;—*αἰσχρόν ἐστιν, εἰ ἐγὼ μὲν τοὺς πόνους, ὑμεῖς δὲ μηδὲ τοὺς λόγους αὐτῶν ἀνέξεσθε* id. pro Cor. 281. Here one easily sees that the first part is praiseworthy, and only the second shameful; though not in itself, but from the contrast with the first. How attentive one must be to this form of connexion, may be seen in the following example, which has been misunderstood by most; Eurip. Iph. Taur. 115.

Οὗτοι μακρὸν μὲν ἤλθομεν κώπῃ πόρον
Ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

Here the negative belongs strictly only to the second clause, and the first can be made to follow as the antithesis: "We will not again turn back from the goal, after we have once made so long a voyage;" but the sense is stronger and more emphatic, when both clauses are united into one negation: "It shall not be said of us, that we have made so long a voyage, and at the very goal have again turned back." The same sense remains if we regard the whole as a question indicating displ easure. SeeSeidler.*

This *μὲν—δὲ*— furnishes also an emphatic manner of connecting two ideas belonging to the same proposition, instead of the more

* The Latins also have this mode of expression sometimes, but, in accordance with their Syntax, without such particles. Hor. Sat. I. 2. 84, *Quod venale habet ostendit, nec, si quid honesti est, Jactat habetque palam, quaerit, quo turpia celet.*

usual τὲ—καί, viz. in such a way that some word of the clause is repeated; e. g. Xen. Mem. II. 1. 32, ἐγὼ δὲ σύνειμι μὲν θεοῖς, σύνειμι δ' ἀνθρώποις τοῖς ἀγαθοῖς, instead of the feebler σύνειμι θεοῖς τε καὶ ἀνθ. τ. α. And in the same manner also without μέν in the first part, when the ordinary form of connexion would be with καί only. See on Soph. Philoct. 827.—The repetition, in such phrases, of the preposition alone of compound verbs, see in § 147. n. 10.

In general, μέν can strictly never be employed, unless δέ, or at least some other particle of a similar meaning, correspond to it in the succeeding clause. But nevertheless, (1) on rhetorical grounds the apodosis is sometimes omitted, or otherwise expressed; (2) in some common expressions, where the apodosis is to be regarded as entirely obliterated, μέν is employed (like *quidem*) merely to insulate some person or thing, and thus to exclude every thing, which one perhaps might otherwise expect; so especially ἐγὼ μέν (*equidem*), etc. See Heind. ad Plat. Charm. 36. Theaet. 49.—It is however also to be noted, that in the epic poets μέν often stands for μήν, for which see below.

From μὲν—δέ, come the forms ὅ μὲν—ὅ δὲ—, or ὅς μὲν—ὅς δέ—, which we have already seen in § 126. Similar distributives are formed with the help of the same particles, for the various adverbial relations; and indeed not only the demonstrative and relative forms, but also the indefinite forms are so employed: ποτὲ μὲν — ποτὲ δὲ — *sometimes—sometimes*—, or *once—again—*; and so also with τοτὲ and ὁτὲ (§ 116. n. 9). So further τῇ μὲν — τῇ δὲ —; or πὴ μὲν — πὴ δὲ —, *in one way—in another way*, etc. ἔνθα μὲν — ἔνθα δὲ —, etc. In respect to all such distributives it is to be remarked, that sometimes such a formula stands without a verb in reference to a preceding proposition; where consequently μέν in itself alone seems to have an affirmative sense, something like our *indeed, forsooth*; e. g. πάντας φιλητέον, ἀλλ' οὐ τὸν μὲν, τὸν δ' οὐ, "one must love all, and not the one indeed, but the other not;" παρῆσαν οὐχ ὃ μὲν ὃ δ' οὔ· ἀλλὰ πάντες, "they were present, not the one forsooth, and the other not; but all."

οὔτε and μήτε,

οὐδέ and μηδέ. Both these forms express a negative connexion, and correspond to the Latin *neque, and not*. There is between them, however, this difference, that οὔτε, μήτε, affect *parts* of propositions, or represent that which is denied as belonging to that with which they connect it; while οὐδέ, μηδέ, on the contrary, rather connect whole propositions and sentences, partly by way of strong contrast, and partly by way of transition and in the regular progress of discourse. Οὔτε and μήτε are more copulative, like the affirmative καί; οὐδέ and μηδέ more disjunctive, corresponding to δέ. When now οὔτε or μήτε is *repeated*, these negatives refer to one another like the Lat. *neque — neque, neither — nor*; but when οὐδέ or μηδέ is repeated, this is only a continued negation, the same as οὐδέ alone.

Besides this simple connective power moreover, the forms οὐδέ, μηδέ, correspond to the special significations of the particle καί; for as this in affirmation denotes 1) *also*, 2) *even*; so these denote

in negation 1) *also not*, 2) *not even*; which last signification these particles always have when they stand in the middle of a clause.

Primarily οὐδέ and μηδέ signify *but not*; and so we must frequently still understand them in epic poetry; where also they are often written separately οὐ δέ, μὴ δέ.* In the common language this concurrence of δέ with the negative was avoided, either by placing the words differently, or by using ἀλλά or ἀτάρ.

ἀλλά has the strengthened sense of δέ, and corresponds at the same time to the Germ. *sondern*. — Besides this, it has in animated style a great variety of uses, which can be learned only by practice. It stands especially in an abrupt manner at the beginning of paragraphs or of whole books; where it is sometimes to be translated by *well!* sometimes by *indeed, truly*; but often also not at all.

—ἀλλὰ γάρ, see the notes to Soph. Philoct. 81 and 874.

γὰρ, *for*, always stands in a sentence after some other words, like the Latin *enim*. — The use of this particle is very various and elliptical, especially in dialogues, where we must commonly supply before it in thought small phrases, like "I believe it,"—"no wonder," and others, which attention to the context will readily suggest. Here belongs too its use in questions; where we nevertheless in English very commonly use *then*; as *who then? is then* — ? etc.

We must be particularly on our guard not to be led astray by this particle, when it stands, so far as we can see, superfluously, in a clause which has been announced by a preceding *demonstrative*. E. g. Xen. Mem. I. 1. 6, Ἀλλὰ μὴν ἐποίει καὶ τάδε πρὸς τοὺς ἐπιτηδείους· τὰ μὲν γὰρ ἀναγκαῖα συνεβούλευε πράττειν, etc. Here we merely say: "He did for his friends all *this*, or *the following*, viz. that which was necessary he advised them, etc." See also Plat. Lys. 14. Heind. In these cases γάρ simply takes up the preceding annunciation; just as in many instances our *namely*.

οὖν *therefore, consequently*, stands only after other words in a clause.—For the οὖν appended to other words (ὅστισοῦν, etc.) see § 80. 1. § 116. 9. — Hence are derived

οὐκοῦν, οὔκουν. The particles οὐκ and οὖν express in the tone of assertion an illative negation, *consequently not, therefore not*. Hence arose in daily language a manifold use of these particles, which is in general obvious from the connexion, and is in part also indicated by the accentuation. (1) Placed *interrogatively* they express the thing denied as being, in the opinion of the speaker, affirmative. Eurip. Orest. 1238, Οὐκοῦν ὀνείδη τάδε κλύων ῥύσει τέκνα; "wilt thou *then*, hearing these reproaches, *not* save thy children?" Plat. Phaedr. p. 258, Οὐκοῦν, ἐὰν μὲν οὗτος ἐμμένῃ, γεγηθὼς ἀπέρχεται ἐκ τοῦ θεάτρου; "does he *not therefore*, if this (his work) remains good, depart from the theatre rejoicing?"— (2) This interrogative form, through the habit of hearing it from those whose opinion affirmed that which was therein denied, became itself an affirmative form without inter-

* Also even in Ionic prose: Herod. 5. 35, πολλὰς εἶχε ἐλπίδας μετήσεσθαι (of being dismissed) ἐπὶ θάλασσαν· μὴ δὲ νεώτερόν τι ποιεύσης τῆς Μιλήτου (but Miletus making no new movement), οὐδαμᾷ κ. τ. λ.

rogation. Soph. Antig. 91, *Οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι,* "*therefore* I will cease, when I have no longer strength." Plat. Phaed. p. 274. *b*, *Οὐκοῦν τὸ μὲν τέχνης τε καὶ ἀτεχνίας λόγων πέρι ἱκανῶς ἐχέτω,* "let this *therefore* be enough said on art and want of art." — (3) Wholly different from these is *οὔκουν*, when, without implying an inference, it expresses simply an emphatic *negation*; Soph. Ajax 1336, *Ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδε μοι Οὔκουν ἀτιμάσαιμ' ἄν,* "But although he was wholly such towards me, yet I would not, by any means, dishonour him." Soph. Philoct. 872, *Οὔκουν Ἀτρεῖδαι τοῦτ' ἔτλησαν εὐπόρως Οὕτως ἐνεγκεῖν, ὥγαθοὶ στρατηλάται,* "Not lightly did the Atridae bring themselves to bear this."—This sameness of the accent in the forms under 1 and 2 (*οὐκοῦν*), in distinction from that in 3 (*οὔκουν*), is given by general tradition in all the editions. With this coincides the testimony of the ancient Grammarians; see in Hermann ad Vig. not. 261; to which may be added Apollon. de Conjunctione p. 496. 9. Phrynich. Bekkeri p. 57; all of whom assume this difference only between the *illative* and the *negative* words.* From the form in 3 it is not usual to distinguish the direct and *illative* negation, *consequently not*, in the accentuation *οὔκουν*. Since however it is an established custom, to distinguish such compound particles as retain their original signification unchanged, by writing them separately, it seems to me that this is also the most natural here, and also no violation of the tradition; e. g. Plat. Phaedr. p. 275. *a*, where Thamus, after saying to Theuth that men would become forgetful through this security, continues: *Οὔκουν* or better *Οὐκ οὖν μνήμης ἀλλ' ὑπομνήσεως φάρμακον εὗρες,* "*therefore not* for the memory but for the recollection hast thou found a medicine." Eurip. Orest. v. 1640: Men. *Ὅστις δὲ τιμᾷ μητέρ'* — Or. *Εὐδαίμων ἔφυ.* Men. *Οὔκουν* or better *Οὐκ οὖν σύγε,* "consequently thou not."

εἶτα and *ἔπειτα* both mean 1) *after, afterwards*; 2) *then*, see Herm. ad Vig. n. 239. Both often assume a tone of censure and reproach: (1) The ground of the indignation or surprize being first stated, e. g. *ταῦτα δὴ τολμᾷς λέγειν —, εἶτ' ἐγώ σου φείσομαι;* "thou art so bold as to say this, and *then* (after all this, notwithstanding) shall I still spare thee?" (2) When it stands at the beginning of a sentence, with reference to the discourse of another; where we also can say: "thou wilt *then consequently* —," or more briefly, *therefore, itane*; e. g. *εἶτα τολμήσεις τὸν υἱὸν ἀποθνήσκοντα εἰσορᾶν;* "wilt thou *therefore* (or *then*) bring thyself to see thy son die?"—Xen. Mem. 1. 4. 11 *ἔπειτ' οὐκ οἴει φροντίζειν* (sc. *τοὺς θεοὺς τῶν ἀνθρώπων*); *οἳ πρῶτον μὲν* — i. e. since they nevertheless first — etc. In all these relations both particles are also construed with *participles*, as we have seen in § 144. n. 6. The instances however, where *εἶτα*

* In some recent editions, Hermann and others have first begun to distinguish the illative interrogation by the accentuation *οὔκουν*; which I cannot approve. The forms under 1 and 2 have essentially one and the same affirmative signification. The tone of interrogation itself is a rhetorical accent, to distinguish which by a grammatical accent, is what can be prescribed to no language. Both species of tradition are here against it; for the Grammarians, in all the passages above referred to, do not mention the interrogative meaning in this connexion.

and ἔπειτα are supposed to be dependent on the *following* participle (Herm. ad Vig. not. 219), all admit of being referred also to the preceding one; which is to be preferred as being the more natural construction.

αὖ 1) *again, another time;* 2) *on the other hand, vice versa;* 3) *further, and then also.*

πρίν *before, sooner,* is in its signification a comparative, and takes therefore, when it refers to another clause, the particle ἤ, *than,* commonly with the Infinitive; e. g. πρὶν ἢ ἐλθεῖν με *before I came.* Often however ἤ is omitted, and πρίν becomes itself a conjunction: πρὶν ἐλθεῖν με. But πρὶν ἂν ἔλθω refers to future time.

νῦν δή *just now, this moment;* and especially with the preterites, *just now, a moment since, before.*

πώ and πώποτε. In these particles the idea *till now, hitherto,* lies at the foundation; yet they are never subjoined to direct affirmative propositions in this sense. Their usage is limited to the following cases:

Most commonly they are appended in this sense to *negative* particles, and then express the English *yet, still,* Lat. *dum; οὔπω, μήπω, not yet, nondum;* where however they must not be confounded with the similar epic forms, for which see § 116. n. 6. The form πώποτε however is seldom appended to the simple οὐ or μή; but we find οὐδεπώποτε, μηδεπώποτε, *never yet;* and indeed, in reference to the past, this form is almost solely in use, so that the form without πώ (i. e. οὐδέποτε *never*) is mostly used only in general, or in relation to the future. See Wolf ad Demosth. Lept. 76. Lobeck ad Phryn. p. 458. Moreover both πώ and πώποτε can be separated from the negative particle, by the intervention of other words.

Except with a negative these particles stand only occasionally, and indeed emphatically, with *interrogatives,* with *relatives,* and with *participles* used instead of the construction with the relative. Thuc. III. 45 τίς πω —; Dem. Phil. I. ὅσα πώποτε ἠλπίσαμεν "what we always hoped." Plat. Phaedo. p. 116. c, ἄριστος τῶν πώποτε δεῦρο ἀφικομένων.

πώμαλα see in § 150.

ἔτι alone means *yet, still, yet further;* and with a negative οὐκέτι, μηκέτι, *no more, no further.*

μά and νή are particles of swearing, which are always followed by the object *by* which one swears, in the Accusative; e. g. νὴ Δία *by Jove!* — The oath with νή is always *affirmative;* that with μά on the contrary is subjoined both to affirmations and negations; e. g. ναὶ μὰ Δία and οὐ μὰ Δία; but when it stands alone, it serves merely as a *negative;* μὰ Δία, *no, certainly not; nothing less.*

2. These and some other particles have in Greek various other uses, which require a more accurate acquaintance with them than can be given here. This is especially true of several particles, which have formerly been called *expletives, Particulae expletivae.* We can indeed talk about a *usus expletivus;* but must not misapprehend it. In

all languages there are particles, which are often employed only for the sake of completeness, or in order to produce a well-sounding fulness, yet never without their own peculiar sense; although they could also be omitted, since that which they express is often understood of itself. In estimating these particles in Greek, peculiar caution is necessary. Their full and original meaning has in most cases become partially lost; and they now give to the discourse only a slight colouring, which we cannot properly feel except after long acquaintance and practice. For this purpose, however, a knowledge of the fundamental significations of these particles is necessary; for which the following may in part serve.

γέ (enclitic) properly, *at least*, for which however γοῦν is more usual; while γέ is almost always used wherever a single object or a part is named with reference to the whole or to a greater number. Hence it is so often appended to ἐγώ (ἔγωγε); by which means one always places himself as it were over against all other men; strictly, *I at least, I for my part.* Not unfrequently it can also be translated by *certainly, truly, certe.*

ἄρα (epic ἄρ and ῥά, of which the last is enclitic) always stands after other words,* and means (1) most commonly *therefore;* (2) where it seems to be without any power, there lies at the basis the idea *conformably to nature or custom, properly, ex ordine, rite;* hence it serves as a transition to a proposition which may be anticipated.—(3) After εἰ, ἐάν, etc. it means *perhaps.*

The interrogative particle ἆρα, *num?* which stands at the beginning of a sentence, is different.†

τοί (enclitic) is strictly an ancient Dative for τῷ, and means *in consequence of, therefore, certainly;* which significations however are in τοί itself extinct, and therefore τοιγάρ, τοιγάρτοι, τοιγαροῦν, are found as strengthened forms of them;—τοίνυν is used when one proceeds with an inference etc. as it were, "now I further say," *but now.*—The particle τοί by itself, retains only a sort of confirmatory sense, something like our words *indeed, forsooth, just, also, yet,* etc.

καιτοί, (1) *and truly;* (2) *and yet truly, and yet;* (3) *although.*

μέντοι, (1) *indeed, truly, certainly;*‡ hence (2) *but indeed, nevertheless,* a more emphatic form for δέ.

τ᾽ ἄρα, τ᾽ ἄρ, (§ 29. n. 8,) are ἄρα strengthened by τοί in the poets.

δή strictly *now, at present;* (for which ἤδη is more usual;) hence it serves in various ways to increase the vivacity of discourse; e. g. ἄγε δή *come on now;* τί δή; *what then?*—It means also *certainly, in truth.*

* When sometimes ἄρα or ἄρ᾽ οὖν stands at the beginning of a clause or sentence, it is in prose always to be changed to ἆρα, which in such cases is an interrogative supplying the place of a direct assertion. See Heind. ad Plat. Gorg. 27.

† The Attic poets can nevertheless change the quantity, and use ᾰρα for *therefore* and ἄρα as an interrogative; but their position in a sentence remains the same.

‡ This particle has come from μήν (epic μέν) and τοί; comp. § 150. 1.

After relatives, e. g. *ὅστις δή, ὅπου δή,** it serves to render them more general, *whoever now it may be, wherever now it may be*, etc. or also *some one or other, somewhere or other, I know not where*, etc.

μήν, (Doric *μάν*, epic *μέν* and *μάν*,) a confirmatory particle; (1) *in truth, assuredly;* (2) *but certainly, nevertheless;* e. g. Plat. Soph. 1 *καί μοι δοκεῖ θεὸς μὲν οὐδαμῶς εἶναι, θεῖος μήν.*

γὲ μήν (epic *γὲ μέν*) *yet certainly, but truly;* hence it is likewise a stronger *δέ*. See Excurs. I. ad Arat.—*καὶ μήν immo, yea!* and in contradictions *atqui, but yet, nevertheless.*

So in questions which follow a negative of another speaker, e. g. *πότε μήν; when then? τίς μήν; who then?* (i. e. *when, who else then?*) Hence *τί μήν;* equivalent to *why not?*

ἦ μήν (Ionic and epic *ἦ μέν*) is the usual formula of *oaths* and *affirmations;* sometimes with the Indicative, *ἦ μὴν ἐγὼ ἔπαθον τοῦτο* "I swear, that I have suffered this;" and sometimes with the Infinitive, dependent from other verbs, as *ὄμνυμι ἦ μὴν δώσειν* "I swear to give." Also in the third person: *ὑπεδέξατο ἦ μὴν μὴ ἀπορεῖν αὐτοὺς τροφῆς* "he undertook, solemnly promised, that they should not want for food."

οὐ μήν, (1) *yet not, assuredly not;* (2) as a negative assertion corresponding to the affirmative *ἦ μήν*. In dependent clauses, *μὴ μήν*.

θήν, (enclitic, and peculiar to the Ionic and Doric poets,) also a confirmatory particle, which however gives to the discourse much the same tone, as when we say, *I thought though;* hence especially in a contemptuous and sarcastic sense: *ἦ θην, οὔ θην, but yet though, but not though.*

νύ, νύν, (short and enclitic; only in the Ionic dialect and in the poets,) strictly the same with *νῦν*, for which it also sometimes stands; (2) for *οὖν therefore, now;* (3) like our expletive *now, then*, etc. e. g. *θνητὸς δέ νυ καὶ σὺ τέτυξαι* "and thou too *now* art born mortal," Il. *π*, 622.

πέρ, (enclitic, and probably derived from *περί* in the sense of *very*, § 147. n. 8,) *wholly, entirely;*—hence *ὥσπερ* lit. *entirely as,—καίπερ so very much too, however much*, i. e. *although;* in which sense *πέρ* stands also alone.

πότε (enclitic) *once, some time or other.* In interrogatives it expresses *surprize*, e. g. *τίς ποτέ ἐστιν οὗτος; who now can this be?*

πού (enclitic) *somewhere;* (2) *perhaps;* (3) in conversation, when one says anything half interrogatively, in order to found something upon the answer, *yet, but yet, yet perhaps.* See Ind. ad Plat. Meno. in voce.

The same with greater emphasis is *δήπου*; and when to this is joined a tone of half contemptuous defiance, so that the opposite assertion is represented as inconceivable, this particle becomes *δήπουθεν.* Dem. Mid. 26 *ἑστάναι γὰρ ἐξέσται δήπουθεν αὐτῷ* "for there, I think, he is likely to be allowed to stand."

* These are usually written separately; but so soon as the strengthening *ποτέ* is subjoined (§ 80. n. 1. § 116. 9), they are more commonly all written in one word.

§ 150. Particular Words and Phrases.

οὐ μὴν ἀλλά or *οὐ μέντοι ἀλλά* (comp. § 149. 2) means properly: *yet no! rather—;* commonly however it stands for *nevertheless, meanwhile;* sometimes also for *rather.*

οὐχ ὅτι and *οὐχ ὅπως.* These two forms of expression are often regarded as synonymous, though they are in reality opposed to each other. Before each of them some verb like *λέγω* is to be supplied. When the form *οὐχ ὅτι* then follows, the proposition is affirmative; e. g. Xen. Mem. II. 9. 8 *καὶ οὐχ ὅτι μόνος ὁ Κρίτων ἐν ἡσυχίᾳ ἦν, ἀλλὰ καὶ οἱ φίλοι αὐτοῦ* (where *μόνος* belongs only to *Κρίτων*). Theophr. *οὐχ ὅτι ἀνέφυ ἄν, ἀλλὰ καὶ ἐναυξεστέρας καὶ καλλίους ἐποίησε,* "it would not only have sprung up, but also, etc." Dio. Cass. 42. p. 285 *Δανειζόμενος οὐχ ὅτι παρὰ τῶν ἰδιωτῶν, ἀλλὰ καὶ παρὰ τῶν πόλεων,* "not only from private persons, but also from cities." When this phrase is to introduce a negation, this must be already implied in the proposition itself; and then it can be rendered still stronger by *ἀλλ᾽ οὐδέ.* Demosth. c. Timocr. p. 702. 2 *οὐχ ὅτι τῶν ὄντων ἀπεστερήμην ἄν, ἀλλ᾽ οὐδ᾽ ἂν ἔζην.* Thucyd. II. 97 *ταύτῃ δὲ* (Scytharum potentiae) *ἀδύνατα ἐξισοῦσθαι οὐχ ὅτι τὰ ἐν τῇ Εὐρώπῃ, ἀλλ᾽ οὐδ᾽ ἐν τῇ Ἀσίᾳ ἔθνος ἓν πρὸς ἓν οὐκ ἔστιν κ. τ. λ.*—More commonly, when the negative is to be expressed, *οὐχ ὅπως* is used, where consequently *ὅπως as,* becomes equivalent to *that not.* E. g. Demosth. c. Polycl. 1225. 12 *ἡ δὲ γῆ οὐχ ὅπως τινὰ καρπὸν ἤνεγκεν, ἀλλὰ καὶ τὸ ὕδωρ — — ἐκ τῶν φρεάτων ἐπέλιπεν,* "not only the earth no fruit," etc. Xen. Hellen. V. 4. 34 *ἐδίδασκον τὸν δῆμον, ὡς οἱ Λακεδαιμόνιοι οὐχ ὅπως τιμωρήσαιντο, ἀλλὰ καὶ ἐπαινέσαιεν τὸν Σφοδρίαν,* "that the Lacedemonians not only would not punish," etc. ib. II. 4. 14 *οὐχ ὅπως ἀδικοῦντες ἀλλ᾽ οὐδ᾽ ἐπιδημοῦντες ἐφυγαδεύομεθα,* "having not only not done them any wrong, but not having even entered the land, we were banished." *Οὔκουν* (i. e. *οὐκ οὖν* see p. 429) *ὅπως μνησθῆναι ἄν τις ἐτόλμησε—φλαῦρόν τι, ἀλλ᾽ ὡς ἐν ὀφθαλμοῖς—βασιλέως—ἕκαστος διέκειτο.**

Less frequent in the same sense, were *οὐχ ὅσον* and *οὐχ οἷον.* The former stands for *οὐχ ὅτι,*—at least Thucydides uses it with a second *οὐ* subjoined for the negation, IV. 62 *οἱ μὲν οὐχ ὅσον οὐκ ἠμύναντο, ἀλλ᾽ οὐδ᾽ ἐσώθησαν.—Οὐχ οἷον* stands for *οὐχ ὅπως.* Polyb. *οὐχ οἷον ὠφελεῖν δύναιτ᾽ ἂν τοὺς φίλους, ἀλλ᾽ οὐδ᾽ αὐτοὺς σώζειν.*

Preceded by *μή,* both *ὅτι* and *ὅπως* must have *ὑπολάβῃ τις* or the like supplied; or they are to be taken like the Lat. *ne dicam.* They are in this way stronger than with *οὐχ,* and both have a negative sense. Xen. Cyrop. I. 3. 10 *μὴ ὅπως ὀρχεῖσθαι ἐν ῥυθμῷ ἀλλ᾽ οὐδ᾽ ὀρθοῦσθαι ἐδύνασθε.* ib. III. 2. 21 *οὐκ ἂν ἡμεῖς ἀσφαλῶς ἐργαζοίμεθα, μὴ ὅτι τὴν*

* The example adduced by Viger. VII. 10. 5, without citation of the place where it is to be found, *οὐχ ὅπως τοὺς πολεμίους κ. τ. λ.* where *οὐχ ὅπως* stands affirmatively for *not only,* is without doubt spurious. On the other hand the example cited by Budaeus (p. 911) from Athenaeus without specification, where *οὐχ ὅτι* is negative (*οὐχ ὅτι ἡμῶν τινα προσβλέποντες ἀλλ᾽ οὐδὲ ἀλλήλους*) comes from an uncertain age.

τούτων, ἀλλ' οὐδ' ἂν τὴν ἡμετέραν. Mem. I. 6. 11 *καίτοι τόγε ἱμάτιον ἢ τὴν οἰκίαν οὐδενὶ ἂν μὴ ὅτι προῖκα δοίης, ἀλλ' οὐδ' ἂν ἔλαττον τῆς ἀξίας λαβών.* All these constructions are easy to fill out and explain.

When *μὴ ὅτι* follows, the mode of expression becomes still more emphatic, and is then to be given by the Latin *nedum, much less, not to say.* Plat. Cratyl. p. 427 *δοκεῖ σοι ῥᾴδιον εἶναι οὕτω ταχὺ μαθεῖν ὁτιοῦν πρᾶγμα, μὴ ὅτι τοσοῦτον ὃ δὴ δοκεῖ ἐν τοῖς μεγίστοις μέγιστον εἶναι.* Phaedr. p. 240. *d, ἃ καὶ λόγῳ ἐστὶν ἀκούειν οὐκ ἐπιτερπὲς μὴ ὅτι δὴ ἔργῳ.* Xenoph. Hellen. II. 3. 35 *οὐδὲ πλεῖν, μὴ ὅτι ἀναιρεῖσθαι τοὺς ἄνδρας δυνατὸν ἦν.* In the same sense Lucian uses *οὐχ ὅπως*, e. g. Diall. Mort. 27. 5 *οὐδ' ἑστάναι χαμαὶ οὐχ ὅπως βαδίζειν ἐδύνατο.*

Sometimes a seeming objection is introduced by *οὐχ ὅτι*, which is then immediately (commonly by means of *ἀλλά*) refuted; fully: "not that it troubles me—, but—." If no refutation follows, *οὐχ ὅτι* can be rendered by *although*, etc. See Heind. ad Plat. Lys. 37. Protag. 66.

ὅτι μή after negatives, *except.*

τὸ δὲ—, an elliptical phrase which it is hard to fill out, and which serves to introduce a proposition contrary to what has been before said, something like our *since nevertheless, but since.* See the illustration in Heind. ad Plat. Theaet. 37. and also mine ad Menonem 37.

τὸ μὴ—, more commonly *τὸ μὴ οὐ—*, with the Infin. equivalent to *ὥστε μή so as not, that not, quo minus, quin;* see Excurs. 11 ad Demosth. Mid. p. 142 sq. Comp. also *τοῦ μή* § 148. n. 9.

τὶ often passes over into a modifying, or also into a generalizing particle, *in some measure*, or also *in something or other.* Hence *οὔτι, μήτι, not at all;* which compounds however can be again separated; e. g. *οὔτε τι ἔργα* Il. *α*, 115.—For the *Tmesis* with this *τὶ* (*ὑπό τι*) see § 147. n. 10.

μήτι γε not to say then, much less then, nedum, probably derived from *μὴ ὅτι*, which see above.

οὐ περί, e. g. *οὐ περὶ τοῦ τιμωρήσασθαι, ἀλλὰ καὶ—* "not to speak of vengeance (i. e. this is out of the question), but we shall even—" Thuc. IV. 63.

ὅσον οὐ, or *ὁσονούπω, tantum non, only not*, i. e. *almost*, e. g. *τὸν μέλλοντα καὶ ὁσονοὺ παρόντα πόλεμον* "the impending and *only not yet* present war." To fill out this mode of expression, we must conceive it thus: 'only *so much* is wanting, as is necessary to make it *not* a present war.'

ὅσον by itself stands elliptically with the Infin. in the following manner: *διένειμεν ἑκάστῳ ὅσον ἀποζῆν* "he distributed to each just so much as he could live from." More fully Thucyd. III. 49 *ἡ πρότερα ναῦς ἔφθασε τοσοῦτον, ὅσον Πάχητα ἀνεγνωκέναι τὸ ψήφισμα* "the first ship arrived just so much sooner, that Pachetas had read the decree."

ὅσος, η, ον, stands in *θαυμαστὸν ὅσον* and similar phrases, as in Lat. *mirum quantum*, "so much that it is wonderful," i. e. *uncommonly much.* In a similar manner it stands before or after superlatives of quantity,

e. g. πλεῖστα ὅσα, or ὅσα πλεῖστα, *quam plurima, exceedingly many.* See § 151. I. 5.

ὅσαι ἡμέραι *every day, daily,* (e. g. Plat. Charm 51. extr.) and so also ὅσος with other specifications of time. The foregoing is also contracted, into ὁσημέραι.

ἀνθ' ὧν stands (§ 143. 5) for ἀντὶ ἐκείνων ἅ—; e. g. λαβὲ τοῦτο ἀνθ' ὧν ἔδωκάς μοι, as in English, "take this *for what* you have given me," instead of *for that which.* But it is also further used for ἀντὶ τούτου, ὅτι—, *on this account that, because that;* e. g. χάριν σοι οἶδα, ἀνθ' ὧν ἦλθες, "I thank thee *because* thou hast come."

In the same manner stands

ἐφ' ᾧ strictly for ἐπὶ τούτῳ, ὅ—, but commonly for ἐπὶ τούτῳ ὡς—; and since ἐπί with the Dat. implies a *condition,* ἐφ' ᾧ means *on condition that—;* e. g. λέξω σοι ἐφ' ᾧ σιγήσει "I will tell it thee *on condition that* thou wilt be silent."

ἐφ' ᾧτε has the same meaning, for ἐπὶ τούτῳ, ὥστε—, but commonly takes the Infinitive; e. g. ᾑρέθησαν ἐφ' ᾧτε συγγράψαι νόμους "they were chosen *on condition* or with the commission to make laws."

ἕστε, (not ἕς τε, for it stands for ἐς ὅτε: Dor. ἕστε,) *till, so long as;* see § 146. 3.

οἷος before an Infinitive means *such that, so constituted that;* e. g. οἱ πρόσθεν ὀδόντες πᾶσι ζώοις οἷοι τέμνειν εἰσίν, οἱ δὲ γόμφιοι οἷοι παρὰ τούτων δεξάμενοι λεαίνειν, "are so arranged that they cut,—that they receive from the former and crush;"—or with the negative, e. g. οὐ γὰρ ἦν οἷος ἀπὸ παντὸς κερδαίνειν, "he was not such an one as to do every thing for the sake of gain."

οἷός τε, οἷόστε, means, when spoken of persons, *able;* of things, *possible;* e. g. οἷός τέ ἐστι πάντ' ἀποδεῖξαι "he is able to accomplish all;" ἀλλ' οὐχ οἷόντε τοῦτο "but this is not possible." This form of expression differs in usage very slightly from the preceding one; since οἷος and οἷός τε are strictly entirely synonymous; see τέ in § 149.

οἷον εἰκός, *as is natural, as one can suppose.*

οὐδὲν οἷον, *nothing such,* i. e. "there is nothing comparable, if—;" French, "il n'y a rien de tel;" hence e. g. οὐδὲν οἷον ἀκοῦσαι τῶν λόγων αὐτοῦ, i. e. "it is best to hear what he says."

ἄλλο, *else,* is used with a negative or interrogatively in order to strengthen assertions; where commonly there is the omission of some verbal idea. E. g. Xen. Cyrop. I. 4. 24 ἐκεῖνος οὐδὲν ἄλλο ἢ τοὺς πεπτωκότας περιελαύνων ἐθεᾶτο. Mem. 2. 3. 17 τί γὰρ ἄλλο ἢ κινδυνεύσεις ἐπιδεῖξαι, σὺ μὲν χρηστὸς—εἶναι κ. τ. λ. In such connexions, if ἄλλο takes the apostrophe, it commonly also loses its accent; e. g. Plat. Apol. p. 20 δι' οὐδὲν ἀλλ' ἢ διὰ σοφίαν τινὰ τοῦτο τὸ ὄνομα ἔσχηκα. Phaedr. p. 231 ὥστε οὐδὲν ὑπολείπεται ἀλλ' ἢ ποιεῖν προθύμως ὅ,τι ἂν κ. τ. λ. Meno. 9 Ὅτι οὐδὲν ἀλλ' ἢ ἐπιτάττεις, "because thou dost nothing else but command." Æschin. c. Timarch. ὥστε μηδὲν ἀλλ' ἢ τὰς αἰσχύνας αὐτῷ περιεῖναι. In this shape this ἀλλ' has the appearance of the apostrophized form from ἀλλά; and hence many in such cases write ἄλλ'.

To these same forms of expression belongs also the interrogative *ἄλλο τι*, lit. "is there any thing else than—?" E. g. Plat. Gorg. 81 *εἰ μὲν γὰρ τυγχάνει ταῦτα ἀληθῆ ὄντα, ἃ λέγεις, ἄλλο τι ἢ ἡμῶν ὁ βίος ἀνατετραμμένος ἂν εἴη*; "if this were true, would not then our life be destroyed?" In this form of interrogation the particle *ἤ* is very commonly omitted, e. g. Plat. Rep. p. 369, *ἄλλο τι γεωργὸς μὲν εἷς, ὁ δὲ οἰκοδόμος*; "is it not so then—one is a husbandman, the other a builder?

From such constructions it arose, that *ἀλλ᾽ ἤ* was used for *nisi, unless, except*; e. g. Aristoph. Ran. 1105, *Οὐκ ἠπίστανθ᾽ ἁλλ᾽ ἢ μάζαν καλέσαι καὶ ῥυππαπαὶ εἰπεῖν.* In most cases however there occurs before this *ἀλλ᾽ ἤ* an ellipsis of the thought, which cannot well be supplied by words; e. g. Isaeus de Aristarch. Hered. p. 261, *ὁ νόμος οὐκ ἐᾷ τῶν τῆς ἐπικλήρου κύριον εἶναι, ἀλλ᾽ ἢ τοὺς παῖδας — κρατεῖν τῶν χρημάτων.* Plat. Phaedr. 89, *τίνος μὲν οὖν ἕνεκα κἂν τις, ὡς εἰπεῖν, ζῴη, ἀλλ᾽ ἢ τῶν τοιούτων ἡδονῶν ἕνεκα.* See also Aristoph. Acharn. 1112.*

τἄλλα for *τὰ ἄλλα, in other respects, otherwise*; e. g. *ἔστιν ἄπαις, τἄλλα εὐδαιμονεῖ*, "he is childless; in other respects, happy."—Hence

τά τε ἄλλα —, followed by *καί* in the next clause, *as in other respects,—so also especially*; e. g. *τά τε ἄλλα εὐδαιμονεῖ, καὶ παῖδας ἔχει κατηκόους αὑτῷ*, comp. *καί* and *τέ* in § 149. — Hence comes too the elliptical mode of expression *τά τε ἄλλα καὶ—*, lit. *among other things*; but inasmuch as we render thus prominent only that which is distinguished, it is always to be translated *particularly, especially.*

ἄλλως τε καί — means also *especially*, and has arisen in the same manner as the preceding.

ἀμφότερον is used by the poets adverbially (or elliptically) where we say *both*; e. g. *χώσατο δ᾽ αἰνῶς Ἀμφότερον νίκης τε καὶ ἔγχεος, ὅ ξυνέαξεν.* — With this coincides the case in prose, where the Accus. *ἀμφότερα* comprehends two preceding adjuncts which stand in a different case; e. g. *διαφέροντες ἢ σοφίᾳ ἢ κάλλει ἢ ἀμφότερα* (Heind. ad Plat. Charm. 3); and so likewise in the corresponding case with *θάτερα*; e. g. Plat. Leg. 6. p. 765. *e*, *ἔστω πείθων γνήσιον πατὴρ μάλιστα μὲν υἱέων καὶ θυγατέρων, εἰ δὲ μή, θάτερα*, "or if not, yet at least one of the two."

ταὐτὸ τοῦτο, τοὐναντίον, τὸ λεγόμενον, and similar parenthetical words, see in § 131. n. 6.

οὗτος, αὕτη, as an exclamation, see in § 76. n. 3.

καὶ ταῦτα and that too, and that indeed; e. g. *τηλικαύτην παρθένον ἐν*

* The examples thus collected, shew manifestly, that all these forms of expression belong together. The accent should consequently, according to general custom, remain on *ἀλλ᾽* unchanged. But the form *ἀλλ᾽ ἤ* for *nisi* is quite abrupt; especially as in some passages the word *ἄλλος* occurs just before it; so that consequently the ellipsis before *ἀλλ᾽ ἤ* is not clear; e. g. Plat. Apol. p. 34, *Τίνα ἄλλον λόγον ἔχουσι βοηθοῦντες ἐμοὶ, ἀλλ᾽ ἢ ὀρθόν τε καὶ δίκαιον.* For this reason the ancient Grammarians seem to have derived *ἀλλ᾽ ἤ* from *ἀλλά*. Since then it has lost the accent here, it is also usual to omit it in such other of the above phrases as are connected with this.

κεφαλῇ ἔθρεψας, καὶ ταῦτα ἔνοπλον, "so great a maiden (Pallas) hast thou nourished in thy head, *and that too* armed!"

τοῦτο μέν, τοῦτο δέ, adverbially, § 128. n. 4.

αὐτῷ, αὐτῇ, etc. with the omission of σύν, always stand for *together with;* so even in Homer, δύω ἵπποι αὐτοῖσιν ὄχεσφιν "two horses together with the chariot;" and so in all following poets and prose writers; e. g. ἀπώλοντο αἱ νῆες αὐτοῖς ἀνδράσιν "together with the men on board."

αὐτὸ δείξει, αὐτὸ σημανεῖ, "the thing itself will shew," etc.

πρὸ τοῦ, better προτοῦ, *before now, sooner, already,* (πρὸ τούτου or ἐκείνου τοῦ χρόνου,) see on Plat. Alcib. I. 14.

τοῦ λοιποῦ (sc. χρόνου) *in future, for the future,* comp. § 132. 6. 4. — τὸ λοιπόν, or simply λοιπόν, *from now on, henceforth.* § 131. 8.

πολλοῦ δεῖ Impers. *it wants much, it is far from.* So also personally, πολλοῦ δέω, *I am far from,* e. g. λέγειν τοῦτο, see the marg. note to § 151. I. 7. Very commonly also we find the Infin. absolutely (§ 140. n. 2), πολλοῦ δεῖν, as if "so that much is wanting," i. e. *not by a great deal, assuredly not;* e. g. τοῦτο γὰρ πολλοῦ δεῖν εἴποι τις ἄν "for this *most certainly* no one would say."

In the same manner, for the contrary, stands μικροῦ or ὀλίγου δεῖ, δέω, δεῖν, for *non multum abest quin,* i. e. *almost, nearly;* ὀλίγου δέω εἰπεῖν "I could *almost* say." — Often also ὀλίγου or μικροῦ stands alone in this sense.

περὶ πολλοῦ ἐστί μοι, or περὶ πολλοῦ ποιοῦμαι or ἡγοῦμαι, *I prize highly, I make much of, I wish much;* so also περὶ πλείονος, περὶ πλείστου, and for the contrary, περὶ μικροῦ, etc.

μᾶλλον δέ, when standing alone, is to be translated *or rather.*

μάλιστα μέν, (with reference to a following εἰ δὲ μή,) *before all things, best of all, if possible, strictly indeed;* e. g. καταγιγνώσκετε αὐτοῦ μάλιστα μὲν θάνατον, εἰ δὲ μή, ἀειφυγίαν, "condemn him, best of all, to death; but if not, to perpetual banishment."

With this coincides the use of μάλιστα when connected with interrogatives, where it demands a specific answer: πόσοι μάλιστα; "how many then strictly?" With actual numbers however it expresses their amount (e. g. ἐν τεσσαράκοντα μάλιστα ἡμέραις) with the conviction indeed that they are correct, *probably, surely, certainly;* but yet so as to imply that it is not entirely decided; hence therefore πή, πού, etc. are frequently subjoined. See Ind. ad Plat. Meno. in v. Wessel. ad Herod. 8. 65.

πώμαλα originally *but how then?* *—hence, *by no means.*

ἆληθες, with the accent drawn back, an ironical interrogative reply: *itane? really? is it then so?* See Brunck. ad Aristoph. Ran. 840.

ὤφελον (non-Attic ὄφελον) strictly, *I ought:* hence it takes the signification of *wishing,* partly alone, e. g. μήποτ' ὤφελον ποιεῖν "had I never

* It is far more natural to consider this form as softened down from πῶς μάλα, than with the ancient Grammarians to derive it from the unusual Doric πᾶ for πόθεν.

done this!" and partly with ὡς or with εἴθε or εἰ γάρ, *O that, utinam*; e. g. ὡς ὤφελες παρεῖναι "O that thou hadst been present!" εἰ γὰρ ὤφελον θανεῖν "O that I had died!" In later writers only it became an indeclinable interjection.

ἀμέλει, *be unconcerned*; hence 1) as an assurance, *without doubt, positively, certainly*; 2) in confirmation of a general proposition by a particular one, *and really* —.

οἶσθα *knowest thou?* has after it, in formulas of advising and wishing, the *Imperative* with the relative pronoun; e. g. οἶσθ' οὖν ὃ δρᾶσον, *knowest thou then what thou must do?*

ἔστι stands before relatives of all kinds in the following manner: ἔστιν ὅτε *est cum*, i. e. *sometimes*; ἔστιν ὅς *est qui*, i. e. *some one*. So even before the Plural, e. g. καὶ ἔστιν οἳ αὐτῶν ἐτιτρώσκοντο "and *some* of them were wounded;" ἔστιν οἷς οὐχ οὕτως ἔδοξεν "to *some* it did not appear so." (Still one can also say εἰσὶν οἵ.) Xen. Anab. 1. 5. 7, ἦν δὲ τῶν σταθμῶν οὓς πάνυ μακροὺς ἤλαυνεν, "there were *some* of these day's-journies which he made very long." — This expression came afterwards to be regarded as one word, and was even interwoven in the midst of a clause; e. g. εἰ γὰρ ὁ τρόπος ἔστιν οἷς δυσαρεστεῖ "for if the manner displeases *some*;" κλέπτειν δὲ ἐφῆκεν ἔστιν ἃ "but he permitted to steal *certain things*," Xen. Laced. 2. 7.—οἵσπερ εἶδον ἔστιν ὅπου "which I have seen *somewhere or other*." — So also interrogatively, ἔστιν οὕστινας ἀνθρώπους τεθαύμακας ἐπὶ σοφίᾳ; "hast thou perhaps admired *certain men* for their wisdom?" Xen. Mem. I. 4. 2.

οὐκ ἔστιν ὅπως *it is impossible, inconceivable, that*; ἡ φιλοπραγμοσύνη, ὑφ' ἧς οὐκ ἔστιν ὅπως ἡσυχίαν σχήσει "the love of strife, on account of which *it is not possible* for him to remain quiet." Comp. for ὑφ' ἧς § 147. n. 3.

ἔστιν, ἔξεστιν, ἔνεστι, πάρεστι πράττειν, (absolutely or with a Dative of the person,) all signify, *one can*. But ἔνεστι refers to the physical possibility, *it is possible*; ἔξεστιν to the moral, *it is lawful, permitted, one may*; ἔστι stands indefinite between the two, *it may be done*; and likewise πάρεστιν, except that this includes the idea of facility, *it lies with him*, i. e. "he can at once, without hindrance." When ἔξεστιν and ἔνεστι are interchanged, this takes place simply on rhetorical grounds; as we also say for the sake of strength, "it is not possible for me" instead of "I may not;" and "I am permitted" instead of "it is possible for me."

ὡς ἔνι. In this phrase ἔνι stands (by § 117. 3) for ἔνεστι *it is possible*; hence before superlatives, ὡς ἔνι μάλιστα, *the most possible, in the highest degree*.

ὡς ἔπος εἰπεῖν, *so to speak*. See Heind. ad Plat. Hipp. maj. 11.

ὡς συνελόντι (sc. λόγῳ) εἰπεῖν, or without ὡς (comp. § 140. n. 2), also merely συνελόντι, *to speak concisely, to say in one word*.

ἐν τοῖς. When these words stand before a superlative, they signify *omnium, of all, among all*, e. g. ἐν τοῖς πρῶτοι παρῆσαν οἱ Ἀθηναῖοι "the Athenians were the first of all present;" τοῦτο ἐγὼ ἐν τοῖς βαρύτατα ἂν ἐνέγκαιμι "I should bear that the heaviest of or among all."

—If one would resolve this construction, some participle must always be supplied after *ἐν τοῖς*, such as the context suggests; thus in the first example above, *ἐν τοῖς παροῦσιν*, in the second *ἐν τοῖς βαρέως φέρουσιν αὐτό*. We must therefore be upon our guard, in cases where the superlative is an adverb, as here in the second example, not to construe thus: *ἐγὼ τοῦτο ἂν ἐνέγκαιμι ἐν τοῖς βαρύτατα φέρουσιν αὐτό*, which would give a feebler sense ("I should be one of them who bear it most hardly"), and is incorrect, as those instances shew, where this cannot be applied; as in *ἐν τοῖς πρῶτοι*.—This *ἐν τοῖς* stands even before the *Feminine*, e. g. *ἐν τοῖς πλεῖσταις νῆες παρ' αὐτοῖς ἐγένοντο*, Thuc. *ἡ στάσις ἐν τοῖς πρώτη ἐγένετο*, id.

οἱ ἀμφί, or *οἱ περί*, with an Accusative, e. g. *οἱ ἀμφὶ Ἄνυτον*, usually means not merely "those who are with or about him," but: "Anytus with those about him, his companions," etc. *οἱ ἀμφὶ Θαλῆν*, "Thales and other wise men of his sect," Plat. Hipp. maj. 2. The Attics especially avail themselves of this indefinite expression, even where they wish to speak chiefly only of the *one* person, leaving it from some cause or other doubtful, whether it really concerns only this one or not. Thus *οἱ ἀμφὶ Εὐθύφρονα* (Plat. Cratyl. 36) means indeed *Euthyphron*, but still with the implication that there may perhaps also be others belonging to his party and opinion; *οἱ ἀμφὶ Θεμιστοκλέα* (Plat. Meno. sub fin.) "the Themistocles" (Plural); further *οἱ περὶ Κέκροπα* (Xen. Mem. III. 5. 10) only Cecrops, where however the obscurity of the ancient fable seems to be alluded to.

εἰ μὴ διὰ—, with the Accusative, lit. *if not on account of*, i. e. *were it not for;* hence e. g. *καὶ ἀπέθανεν ἄν εἰ μὴ διὰ τὸν κύνα* "he would have died, had it not been for his dog." See also the example in § 139. n. 4.

μεταξύ between, in the midst of. This particle usually stands as an adverb before a participle in this manner: *μεταξὺ περιπατῶν*, AS *he was walking*; *μεταξὺ δειπνοῦντα ἐφόνευσεν αὐτόν, he murdered him* WHILE *he was at supper;* inter ambulandum, inter coenandum.

ἕνεκα very often has the meaning *so far as it concerns, so far as it depends on;* e. g. *ἄνευ τοῦ ἡλίου, ἕνεκα τῶν ἑτέρων ἄστρων νὺξ ἂν ἦν ἀεί* "without the sun, so far as the other stars are concerned, it would be always night." Hence, *ἀργυρίου ἕνεκα* "if only money is concerned;" *τούτου γε ἕνεκα*, "if it concerns only that, if there is nothing further;" see Heind. ad Plat. Charm. 14.

ἅμα, and in the apodosis *καί, so soon as, when,—then*, etc. e. g. *ἅμα ἀκηκόαμέν τι καὶ τριηράρχους καθίσταμεν* "so soon as we have heard anything (sc. of the enemy), we will then appoint captains of the ships."—Also construed like *μεταξύ*, e. g. *ἅμα ταῦτ' εἰπὼν ἀνέστη* "as he said this he stood up."

πολλάκις has in suppositions and questions the meaning *perhaps, forte;* fully, "as it often happens," Heind. ad Plat. Phaedo. 11. Ind. ad Plat. Meno. etc.

ὁ ἀεί. When this phrase stands before participles, *ἀεί* means *in every time, in every case, always;* e. g. *ὁ ἀεὶ ἡδικημένος*, "he who in every

instance (i. e. so often as the supposition has place) suffers injustice;" *ὁ ἀεὶ ἄρχων* "the archon for the time being."

φροῦδος has no other construction whatever, than that of being construed as a verb, with the omission of *εἶναι*: *he is gone, has disappeared*; e. g. *φροῦδος γὰρ ὁ ἀνήρ for the man is off*; *φροῦδα πάντα all is over!* Comp. § 129. n. 7.

ἀρξάμενος, e. g. *ἀπὸ σοῦ ἀρξάμενος* lit. *beginning from* (or *with*) *thee*; hence *and thou first of all, thou before all.* In this mode of expression the participle is always connected with the principal object spoken of. E. g. *ἔστιν ὅστις Ἀθηναίων, ἀπὸ σοῦ ἀρξάμενος, μᾶλλον δέξαιτ' ἂν δοῦλος γενέσθαι ἢ δεσπότης*; "is there a single one of the Athenians, and thou most of all, who would rather be slave than master?" *πάντες οὗτοι ἀπὸ τῶν ἡρώων ἀρξάμενοι οὐδεὶς πώποτε ἔψεξεν ἀδικίαν.* See Ind. ad Meno. etc. in v. Heind. ad Plat. Gorg. 60.

μέλλειν, to be about to do, to be on the point of; a Greek auxiliary verb before the Infinitive, by means of which the action, regarded from the time indicated by the verb, is placed in the future. Thus *μέλλω ποιεῖν I am about to do*, leaving it undetermined whether this comes from my own will (*I intend*), or not (*shall, am destined*); *ἤμελλον πάσχειν* "I was (then) about to suffer." The difference between the Present and the Aorist of the subjoined Infinitive, lies here again in the duration or transientness of the action. But very commonly, by a sort of pleonastic usage, the *Fut. Infin.* is employed; e. g. Dem. Mid. 21 "and all this he did in presence of persons *οἳ αὐτὸν ἐπαινέσεσθαι μετὰ ταῦτα ἤμελλον, qui eum erant laudaturi*," where we must say more circumstantially, "of whom he could presume, that they would praise him."—Out of this natural signification of the verb arise two others, which must not be confounded: (1) the *hypothetical, conjectural*, e. g. Hom. *οὕτω που Διὶ μέλλει—φίλον εἶναι*, where we also make use of our auxiliary *will*, "thus then will it be agreeable to Jove;" (2) the signification *to delay*, i. e. to be always about to do, always intend.

τὶ δ' οὐ μέλλει; τὶ δ' οὐκ ἔμελλε; why shall he not? why should he not? i. e. *most certainly, assuredly.*—But also without the negative the signification comes to the same thing: *τί μέλλει*; lit. *what* (*then*) *shall be?* hence, *why not? certainly.* Heind. ad Plat. Hipp. maj. 17.

ἔρχεσθαι and *ἰέναι* with the Part. Fut. *to be about to, to intend*, like our Eng. *to go*; hence e. g. *ὅπερ ἦα ἐρῶν, ce que j'allois dire, what I was going to say.*

ἐθέλειν (but never *θέλειν*) when followed by an Infin. must very often be rendered as an *adverb* before a finite verb, *willingly, voluntarily*; e. g. *δωρεῖσθαι ἐθέλουσι*, lit. "they are willing to make presents" i. e. "they *willingly* make presents," Xen. Hier. VII. 9; *Κύρῳ ἴσμεν ἐθελήσαντας πείθεσθαι τοὺς μέν*—Cyrop. I. 1. 3, where the Part. stands merely on account of *ἴσμεν* by § 144. 4. *b*,—consequently *ἴσμεν ὅτι ἠθέλησαν πείθεσθαι, that they voluntarily obeyed.*—Comp. the similar case with the verb *τυγχάνω* etc. construed with a *Participle*, § 144. n. 8.

φθάνειν to come before, anticipate. This verb, besides its simple use,

has a threefold construction and signification, which must first of all be clearly distinguished.

1) In a positive proposition with the *participle* of the principal verb (§ 144. n. 8), it means *to do before, sooner than,* another; or *before something else can take place;* e. g. ἔφθασα αὐτὸν παρελθών "I arrived *earlier* than he;" ἔφθην ἀπιών "I went away before." Hence *to do in haste,* e. g. Herod. III. 78 φθάνει τὰ τόξα κατελόμενος.

2) In a negative proposition with a participle, and connected by *καί* with the following clause, it means *no sooner — than;* e. g. οὐκ ἔφθημεν ἐλθόντες καὶ νόσοις ἑλήφθημεν (Isocr.) "we had *no sooner* arrived, *than* we were seized by illness;" i. e. in one and the same moment we arrived and were taken ill; οὐκ ἔφθησαν ὑμᾶς καταδουλωσάμενοι καὶ πρώτου αὐτοῦ φυγὴν κατέγνωσαν (id.) "they had *no sooner* subdued you, *than* they banished him first." Comp. ἅμα above.

3) In a negative sentence with the participle expressed or implied, but without any further necessary connexion, οὐ φθάνειν is used for *to be ready, not to fail;* and thus imparts to the verbal action expressed by the participle the accessory idea of *certainty* and *speediness.* In this sense it never occurs except in the *Optative* with ἄν;* and (1) instead of the Imperative: οὐκ ἂν φθάνοις λέγων "be ready, fail not, to tell us," i. e. tell us *at once;* (2) as confident prediction, promise, etc. e. g. οὐκ ἂν φθάνοιμι (in answer to a challenge) "I will *not fail,* I am *ready;*" οὐκ ἂν φθάνοι ἀποθήσκων "he will *not fail* to die," i. e. will not *escape* death; εἰ οὖν μὴ τιμωρήσεσθε τούτους, οὐκ ἂν φθάνοι τὸ πλῆθος τούτοις τοῖς θηρίοις δουλεῦον "if then ye do not punish these, the multitude will *inevitably* be in slavery to these beasts."—It is as obvious as it is singular, that this negative form of expression coincides with the affirmative one, in (1) above. In order to explain this contradiction, we may probably best assume, that οὐκ ἂν φθάνοις is strictly an interrogative phrase, which was used instead of an animated Imperative (*wilt thou not instantly—?*), and thus in daily usage by degrees lost its interrogative tone; whence also in the poets the οὖ stands last, e. g. Eurip. Heracl. 721 φθάνοις δ' ἂν οὐ—. So soon now as οὐκ ἂν φθάνοις became equivalent to a direct Imperative, it was very natural to say in the same sense οὐκ ἂν φθάνοιμι and οὐκ ἂν φθάνοι. In this way the sense became indeed imperceptibly inverted; but we find the same fact in all inferences beginning with οὐκοῦν, where this is not interrogative; for precisely as οὐκοῦν ἄπειμι is synonymous with ἄπειμι οὖν, so also is οὐκ ἂν φθάνοιμι ποιῶν synonymous with φθάνοιμ' ἂν ποιῶν.

εἶναι. This Infinitive seems to be superfluous in some phrases in Attic writers, especially in ἑκὼν εἶναι (originally probably a fuller phrase, "so that I am unconstrained"), *if it depends on me, of my own accord,* etc. οὐκ ἂν ἑκὼν εἶναι ψευδοίμην "I would not *intentionally* lie."

Different from this is εἶναι in τὸ νῦν εἶναι, *for now, for the present;*

* The single instance adduced by Stephens without the Optative, is a mutilated example belonging under 2.

τὸ τήμερον εἶναι χρησόμεθ᾽ αὐτῷ *for to-day we will use*, etc. See on the phrases which belong here, Reiz. ad Viger. n. 178. ed. Herm.

ἔχειν with an *adverb* means lit. *to have one's self*, i. e. *to find one's self, be circumstanced;* but can generally be translated by the verb *to be*, e.g. καλῶς ἔχει *it is well;* ὡς εἶχε *as he was* (i. e. undressed). Often with a qualifying Genitive, e. g. ὡς εἶχε μορφῆς (*in* or *as to shape*); ὡς τάχους εἶχον, εἵποντο, lit. "they followed as they were as to swiftness," i. e. they followed as speedily as their nature admitted. So also before prepositions, e. g. ἀμφὶ τὴν κάμινον ἔχει τὰ πολλά "he is commonly about the fireplace;" οἱ ἀμφὶ γῆν ἔχοντες *the husbandmen;* πυθόμενοι τὸν περὶ τὸ ἱρὸν ἔχοντα νόμον "the law respecting the temple," Herod. II. 113.—In the poets ἔχειν stands sometimes in like manner before *adjectives* and *pronouns*, e. g. ἔχει ταὐτόν *it is the same thing*, Eurip. Orest. 308; ἔχ᾽ ἥσυχος id. Med. 550.

ἔχειν forms also sometimes with the participle of the Preterite an emphatic circumlocution; e. g. πάλαι θαυμάσας ἔχω (for θαυμάζω) *I have long wondered—;* Soph. El. 590 τοὺς παῖδας ἐκβαλοῦσ᾽ ἔχεις *thou hast cast off thy children;* Plat. Alc. II. 5 διειληφότες ἔχουσι. See Valck. ad Phoeniss. 712. Herm. ad Viger. num. 183. Here ἔχειν corresponds in a certain measure to the Eng. auxiliary *have*.

ἔχων is subjoined to the *second* person of some verbs, as πληρεῖν, φλυαρεῖν, παίζειν, in order as it were to bring them home more to the feelings; much as we would say: "thou wilt but have *thy* jest," παίζεις ἔχων:—"thou only makest *thyself* sport," ληρεῖς ἔχων. The origin of this is easily recognized in the interrogative form, e. g. τί ἔχων διατρίβεις; lit. "what hast thou then that thou so delayest?" shorter, "why delayest thou so then?" Comp. Ruhnk. ad Tim. 257. Brunck. ad Arist. Thesm. 473. Herm. ad Vig. num. 228.

τί παθών and τί μαθών are both expressions of displeasure and censure, instead of the feebler τί (*why?*) alone. The former is to be explained by the phrase in Aristophanes, οὗτος, τί πάσχεις; *thou there, what has come over thee, what has got into thee?* So then also e. g. τί παθὼν ἐλευθέρους τύπτεις; "what has got into thee, to beat those who are free?" This rather coarse expression therefore refers originally to fits of passion approaching even to insanity. — In an analogous manner is the other also to be explained, which is more ironical: τί μαθών —, "what hast thou learnt so wise?" i. e. what hast thou taken into thy head? — *what has got into thy head?* see Wolf ad Demosth. Lept. p. 348. Further, as we have just seen above that from the interrogative τί ἔχων has come the direct ἔχων, so likewise we here find μαθών without interrogation, but only with ὅτι; e. g. Plat. Apol. 26, τί ἄξιός εἰμι ἀποτίσαι, ὅτι μαθὼν ἐν τῷ βίῳ οὐχ ἡσυχίαν εἶχον; where in μαθών there clearly lies the idea of considerate purpose: "what punishment do I merit, who *so intentionally*, in my whole life, had no rest." If now one would supply the object omitted after μαθών, it would perhaps be something thus: ὅτι, μαθὼν οἷα οἷδ᾽ ὅ,τι, ἡσυχίαν οὐκ εἶχον. But it is by no means to be supposed, that the full sense of μαθών, as here developed, was in every single instance present to the mind of the speaker;

this or something similar was only the origin of the expression, and ὅτι μαθών became then only a more emphatic ὅτι. Comp. the other examples in Heind. ad Plat. Euthyd. 30. Compare also in Herodot. III. 119, τίνα ἔχουσα γνώμην— εἶπεν κ. τ. λ. which is nothing more than a softer τί μαθοῦσα; *how comest thou — ?* etc.*

φέρων seems also to be superfluous in some phrases; but it always expresses a *free* and *decided propensity* connected with an action, not however without censure; e. g. ὑπέβαλεν ἑαυτὸν φέρων Θηβαίοις "he delivered himself up *at once* to the Thebans," Æschin. p. 482. Reisk. εἰς τοῦτο φέρων περιέστησε τὰ πράγματα "to this state he has *unceasingly* brought affairs," id. p. 474. Comp. Herm. ad Vig. num. 228.

§ 151. Idiomatic Forms of Construction.

I. *Attraction.*

1. Although we have already particularly treated of the two principal cases of attraction (§§ 142, 143), they nevertheless deserve to be here brought together under one point of view; since both of them, together with some other instances occurring in single phrases, have manifestly a common principle as the basis. There existed, especially among the Attics, a strong propensity, to which indeed they often sacrificed the strict rules of logic, for introducing everywhere a *rounded conciseness*. For this end they sought as much as possible, where two clauses or propositions were closely connected, not merely to let them immediately follow one another, but to concentrate *both into one*. Hence the frequent use of participles, even in cases where the nature of the sentence seems to require a different construction; see § 144. 2.

2. But participles could not everywhere be employed. The construction with the *relative* was also necessary, which consists of two propositions following one another. In order now to give to these the shape of *one* proposition, the pronoun of the last was made common to both, by attaching it, as to *form*, to the first, while in its *nature* it remained a part of the second. E. g. in the sentence μεταδίδως τοῦ σίτου οὗπερ αὐτὸς ἔχεις, the Genitive οὗπερ causes the whole of the second clause to become a sort of adjective qualifying σίτου; and it is only an indulgence of our own habits and preconceived notions, when we separate such clauses by a comma, which the Greeks so evidently drew together into one.

* Since it is apparent, that the three phrases of censure, τί ἔχων, τί παθών, τί μαθών, are essentially the same, and are to be explained in the same manner, we may therefore regard that as the most natural explanation of ὅτι μαθών which, without robbing ὅτι of its natural *connective* power, regards μαθών thus left standing alone, in the same manner as ἔχων standing alone. For this reason I cannot alter the above paragraph, notwithstanding all that has since been said upon this phrase; all of which I have well considered. Were I disposed to change anything, it would be merely so far as not to be at the pains of supplying the omission after μαθών, but simply to represent the matter thus; viz. that in the phrases τί ἔχων διατρίβεις; τί μαθὼν προσέγραψας τοῦτο; only the general sense of the participle was felt, without a clear consciousness of its grammatical construction; and therefore it was transferred also to other constructions, where it does not indeed stand with grammatical accuracy, but was employed in order to impart the same tone which exists in these interrogatives.

3. Whenever further, the subject of the *Infinitive* has already been mentioned with the preceding verb, there thus arises a connexion in the *sense*, which the Greek endeavoured to rendered perceptible also in the *form*. He melted down, therefore, as it were, both verbs, so far as the thought is concerned, into one compound (*ὑπέσχετο ποιήσειν, ἔξεστι γενέσθαι*); and by causing all that belonged to the subject of the Infinitive to be attracted to the subject of the first verb, he produced the appearance of a single proposition; as *ὁ ἀνὴρ ὑπέσχετο ποιήσειν τοῦτο αὐτός, —ἔξεστι μοι γενέσθαι εὐδαίμονι,*—which we in like manner most inappropriately separate by a comma.

4. If now this principle of attraction be rightly comprehended, it will be found that many other modes of expression have their origin in it. Of these we will adduce the most important. First of all, the instances where the *preceding* word or antecedent, is attracted by the following relative; e. g. Xen. Ven. I. 10, *Μελέαγρος δὲ τὰς τιμὰς ἃς ἔλαβε, φανεραί.* Here the proposition is: *αἱ τιμαὶ, ἃς Μ. ἔλαβε, φανεραί* (*εἰσιν*). But since in consequence of the antithesis it was necessary to place the one subject (*Μ. δὲ*) first, this occasioned the other subject through the attraction of the relative *ἅς* to be put in the Accusative. Plato. Meno. 36, *Ἔχεις εἰπεῖν ἄλλου ὁτουοῦν πράγματος, οὗ οἱ φάσκοντες διδάσκαλοι εἶναι ὁμολογοῦνται οὐκ ἐπίστασθαι τὸ πρᾶγμα*; Here it would strictly stand, *ἔχεις εἰπεῖν ἄλλο ὁτιοῦν πρᾶγμα, οἳ κ. τ. λ.* "Canst thou name to me any other thing whatever, the professed teachers of which are generally acknowledged not to understand it?" But the relative *οὗ* draws all the preceding Accusatives along with it into the Genitive. See further ad Plat. Meno. 41. Heind. ad Plat. Lys. 40. To this neglect of the true construction the Greek ear had become accustomed, through those instances where merely a pronoun or some general idea like *ἄλλος* or *ἕτερος* comes before the relative, and where therefore this attraction is more easily comprehended; e. g. Xen. Hier. VII. 2, *ταῦτα ποιοῦσι τυράννοις καὶ ἄλλον ὄντινα τιμῶσι,* where instead of *ἄλλον* the Dative ought to stand, "and to every other whom;" Demosth. pro Cor. p. 230, 16 *ἑτέρῳ δ' ὅτῳ κακόν τι δώσομεν ζητεῖν*, i. e. *ἕτερον δὲ ζητεῖν, ὅτῳ—.* These instances could indeed be explained by a slight inversion: *ζητεῖν, ὅτῳ ἑτέρῳ κακόν τι δώσομεν, — ποιοῦσι τυράννοις καὶ* (*ἑκάστῳ*), *ὁντινα ἄλλον τιμῶσιν.* But the analogy of other instances requires us to explain these by attraction,— especially of those where the attracted word is *πᾶς*, e.g. Xen. Hell. I. 4. 2, *Λακεδαιμόνιοι πάντων ὧν δέονται πεπραγότες εἰσίν.* Here the explanation by inversion could be admitted only with unnatural harshness, and the attraction (instead of *Λ. πεπραγότες εἰσὶ πάντα ὧν δέονται*) is consequently clear.—To the same attraction belongs also the phrase *οὐδενὶ ὅτῳ οὔ*, cited above in § 148. n. 8. — The same attraction acts likewise on *adverbs*, inasmuch as it exchanges the correlatives of the different columns (§ 116), with one another; e. g. Plat. Crito. 4 *πολλαχοῦ μὲν γὰρ καὶ ἄλλοσε ὅποι ἂν ἀφίκῃ, ἀγαπήσουσί σε*, for *πολλαχοῦ — ἀλλαχοῦ, ὅποι —*, or *πολλαχοῦ —, ὅποι ἄλλοσε ἂν ἀφίκῃ.*

5. Hence it clearly appears, that all those phrases where an expression of surprize or amplification seems to be strengthened by means of a subjoined relative, are to be explained solely through this attraction. Thus when it is said (comp. § 150) *θαυμαστὸν ὅσον προυχώρησε*, this is

strictly to be so taken: *θαυμαστὸν (ἐστὶν), ὅσον προυχώρησεν*, "it is wonderful how far he is advanced." But when the relative stands in any other form, the preceding word also passes over into the same; as the Neut. *θαυμαστόν* into the Fem. e. g. *θαυμαστὴ ὅση ἡ προχώρησις αὐτοῦ*, where the proposition can also be inverted: *ἡν δὲ ἡ προχώρησις αὐτοῦ θαυμαστὴ ὅση*. From this the form was adopted also into other phrases, which can no longer be so well, nor even at all, resolved; e. g. *ἀλλ' ἦν περὶ αὐτὸν ὄχλος ὑπερφυὴς ὅσος*, Aristoph. Plut. 750.—*ἔδωκεν αὐτῷ πλεῖστα ὅσα*, etc. But when the relative word is the adverb *ὡς*, the same adjectives are attracted by it even into the *adverbial form*; e. g. from *θαυμάσιον (ἐστὶν), ὡς ἄθλιος γέγονε*, comes *θαυμασίως ὡς ἄθλιος γέγονεν*, and in the same manner *ὑπερφυῶς ὡς*, and the like. And this representation is confirmed by the actual occurrence of the unchanged form; e. g. Herod. III. 113, *ἀπόζει—θεσπέσιον ὡς ἡδύ*.

6. It is an attraction of a different kind, when to such words as *οἶδα, ἀκούω, λέγω*, not followed by an Accus. with the Infinitive, the subject of the following verb is subjoined as an object in the Accusative; e. g. *οἶδα γῆν, ὁπόση ἐστί*, for *οἶδα, ὁπόση ἐστὶ γῆ*, lit. "I know the earth how great it is."—Aristoph. Pac. 603, *εἰ βούλεσθ' ἀκοῦσαι τήνδ', ὅπως ἀπώλετο*, for *ἀκοῦσαι, ὅπως ἥδε ἀπώλετο*. See also an example in § 138 note. Compare ad Plat. Meno. 27.—This species of attraction is indeed wholly different from the preceding ones, since there remain two clauses; and instead of the proper case in its natural connexion we only find a new one, after which, however, we must again supply the original word in thought. But nevertheless the *γῆ* is manifestly attracted by the *οἶδα*; and thus it is effected, that out of two propositions which merely stood in juxtaposition, are formed two propositions *interwoven* with each other, and therefore approaching nearer to unity; especially when they are arranged in the following manner: *γῆν ὁπόση ἐστὶν εἰδέναι* (Xenoph.) "to know how great the earth is;" *τοῦτον οὐδ' εἰ γέγονεν ᾔδειν* (Demosth. Mid.) "as to this person I did not even know whether he existed."

7. It is further to be reckoned as attraction, when certain adjectives with *ἐστίν*, instead of standing in the *Neuter*, take in like manner the subject of the following verb as their own subject. This is most striking in the case of *δίκαιος*. From *δίκαιόν ἐστιν, ἐμὲ τοῦτο ποιεῖν*, comes *δίκαιός εἰμι τοῦτο ποιεῖν*, lit. "I am right to do this," for "it is right for me, or my duty, to do this;" Demosth. pro Cor. *τούτου τὴν αἰτίαν οὗτός ἐστι δίκαιος ἔχειν*, "it is right, that the fault of this should lie on him;" Xen. Cyrop. IV. 1. 20 *δίκαιος εἶ ἀντιχαρίζεσθαι ἡμῖν*, "it is right that thou shouldst be again complaisant towards us." The same is the case with *ἄξιος*. Cyrop. V. 4. 20 *Ἄξιοί γε μέντοι ἐσμὲν τοῦ γεγενημένου πράγματος τούτου* (of a misfortune which happened through inconsiderateness) *ἀπολαῦσαί τι ἀγαθὸν, τὸ μαθεῖν κ. τ. λ.* not "we deserve," but for *ἄξιόν ἐστιν* "it is proper."*—Such adjectives as *δῆλος, φανερός*, take then after them the succeeding verb as a participle; e. g. Dem. Mid. 9, *ἔστι δὲ ἐκεῖνο οὐκ ἄδηλος ἐρῶν*, for *οὐκ ἄδηλόν ἐστιν, αὐτὸν ἐρεῖν ἐκεῖνο*, "it is manifest, that he will

* Precisely in the same manner arose out of *πολλοῦ δεῖ, ἐμὲ ποιεῖν*, "it wants much that I do it," the more common *πολλοῦ δέω ποιεῖν*, "I am far from doing it."

say this;" or also with ὅτι, see Sturz Lex. Xenoph. in δῆλος, p. 660. b. extr. In all these instances, in order to form *one* proposition, the subject of the principal proposition *attracts* the general adjective to itself.

8. Finally, it belongs also to attraction, when an adjunct or relation properly belonging to the noun, is so attracted by the verb, as to be changed into one belonging to the latter; thus the local relation *where* into that of *whence*, e. g. ὁ ἐκεῖθεν πόλεμος, δεῦρο ἥξει, "the war which is now *there* (thence) will come hither." In Thuc. V. 35, the Lacedemonians demand, that the Athenians shall draw off their adherents from Pylos, ὥσπερ καὶ αὐτοὶ τοὺς ἀπὸ Θρᾴκης "so as they also their troops *in* (from) Thrace." Theophr. Char. II. 4, ἄρας τι τῶν ἀπὸ τῆς τραπέζης. So also into the relation *whither*; Herod. VII. 33, ἐς τοῦ Πρωτεσίλεω τὸ ἱρόν, τὸ ἐς Ἐλαιοῦντα (for τὸ ἐν Ἐλαιοῦντι), ἀγινεομένας. See Heind. ad Plat. Gorg. 61. ad Phaedon. 2 et 57; where also other relations (with ὑπέρ, περί) are pointed out in the same connexion.

II. *Anacoluthon.*

1. The *Anacoluthon* (ἀνακόλουθον) is a construction, of which the end does not grammatically correspond to the beginning; and which is nevertheless intentionally employed by writers. Here, however, the learner must be cautioned, not too lightly to explain a passage, as is often done, by means of the anacoluthon, so soon as it is only somewhat unusual, or where perhaps it has been corrupted by transcribers. Every anacoluthon must be regarded as suspicious, the origin of which cannot be naturally accounted for in the fact, that the speaker gains by it, either in conciseness, or in perspicuity and smoothness, or in emphasis.

2. The usual form of the anacoluthon appears, where the speaker commences a period in the manner naturally required by the preceding discourse; but afterwards, especially after parenthetical clauses, through which the hearer may easily have forgotten the commencement of the construction, passes over into a new construction. E. g. Plat. Apol. p. 19. e, τούτων ἕκαστος οἷόσπερ ἐστὶν, ἰὼν εἰς ἑκάστην τῶν πόλεων, τοὺς νέους, οἷς ἔξεστι τῶν ἑαυτῶν πολιτῶν προῖκα ξυνεῖναι ᾧ ἂν βούλωνται, τούτους πείθουσι—σφίσι ξυνεῖναι. Here τούτων at the beginning refers to several preceding names of Sophists; and both the progress of the discourse and emphasis required that the new period should thus commence: "*Each of these* has it in his power to persuade the young men, etc." In this way consequently after οἷόσπερ ἐστίν the Infinitive πείθειν would have been requisite. But farther on, since the mention of the youth intervenes with circumstances which the contrast made necessary, ("the youth to whom it was permitted to have free intercourse with such of their fellow citizens as they chose,") the writer forsakes the first construction, the grammatical connexion of which has now become obscure, and finds it more natural to refer back with another τούτους to the νέους, and so begin a new construction: τούτους πείθουσι—, i. e. those Sophists persuade the young men.

3. Another example is Plat. Phaedr. 17. (p. 207. Heind.) τοιαῦτα γὰρ ὁ ἔρως ἐπιδείκνυται· δυστυχοῦντας μὲν ἃ μὴ λύπην τοῖς ἄλλοις παρέχει, ἀνιαρὰ ποιεῖ νομίζειν· εὐτυχοῦντας δὲ καὶ τὰ μὴ ἡδονῆς ἄξια παρ' ἐκείνων ἐπαίνου ἀναγκάζει τυγχάνειν. "Such things are wrought by love: the unfortu-

nate it makes regard as grievous that which causes no pain to others; the fortunate—" (but here the writer will express the antithesis forcibly) "it necessitates that even indifferent objects should receive from them praise." Strict logic, however, demanded that the second clause should be given thus: *παρ' εὐτυχούντων δὲ*—, but this would have destroyed the symmetry: *δυστυχοῦντας μὲν*—, *παρ' εὐτυχούντων δὲ*—. But neither symmetry nor emphasis does the Greek writer sacrifice so lightly to logic; he leaves the Accus. *εὐτυχοῦντας*, which the analogy of the first clause required, standing as an *Accus. absolute*, and then refers back through *παρ' ἐκείνων* to the same object, in order to bring out the forcible conclusion *ἐπαίνου ἀναγκάζει τυγχάνειν*. Want of perspicuity can be occasioned in this way only for us, who are not accustomed to such transitions from one construction to another.

4. Still more apparent is the cause of the shorter anacoluthon, in cases like the following: Plat. Alcib. I. p. 134. *e*, *ᾧ γὰρ ἂν ἐξουσία μὲν ᾖ ποιεῖν ὃ βούλεται, νοῦν δὲ μὴ ἔχῃ, τί εἰκὸς συμβαίνειν*; Here two propositions depend on one relative, and each of them requires it to be in a different case; but actually to write it twice (*ᾧ μὲν*—*ὅς δὲ*—) would injure both the symmetry and perspicuity. The period is rendered far more close and solid by means of the anacoluthon, in which the writer subjoins the second proposition in the same manner, as if the relative had preceded in the Nominative; which every one immediately sees from the nature of the second clause: *νοῦν δὲ μὴ ἔχῃ*. So also Plat. Phaedo. p. 22. *d*, *ἐκεῖνοι οἷς τι μέλει τῆς ἑαυτῶν ψυχῆς, ἀλλὰ μὴ σώματα πλάττοντες ζῶσιν*.—When the second clause presupposes the relative in an *oblique* case, (e. g. Hom. *Ὧι ἔπι πόλλ' ἐμόγησα, δόσαν δέ μοι υἷες Ἀχαιῶν*· Plat. Protag. p. 313. *b*, *Πρωταγόρας ὃν οὔτε γιγνώσκεις οὔτε διείλεξαι οὐδεπώποτε*,) we can also explain it through an omission of the object, *αὐτόν*, *αὐτῷ*, etc. Hom. *ἕ*, *οἵ*, *μίν*. This is sometimes actually expressed, e. g. in the following instances: Il. *α*, 79 *ὅς μέγα πάντων Ἀργείων κρατέει, καὶ οἱ πείθονται Ἀχαιοί*. Plat. Meno. 27 *παρὰ τούτων, οἳ μήτε προσποιοῦνται διδάσκαλοι εἶναι, μήτ' ἔστιν αὐτῶν μαθητὴς οὐδείς*. But even in this way the anacoluthon is not entirely avoided. See Herm. ad Vig. 28. § 707.

5. A very common anacoluthon is, when a period begins with the *Nominative* and afterwards passes over into another case; e. g. Plat. de Leg. 3. p. 686. *d*, *ἀποβλέψαντες γὰρ πρὸς τοῦτον τὸν στόλον, οὗ πέρι διαλεγόμεθα, ἔδοξέ μοι πάγκαλος εἶναι*. Here the speaker at first has himself in mind as the subject, and his thought is, *I believe*; therefore he puts the participle in the Nominative. This however does not prevent him from using afterwards the more appropriate expression, *ἔδοξέ μοι, it seems to me*; by which the former Nom. becomes now a Nom. absolute (comp. § 145. n. 1).—The converse of this is found in the following example: Thucyd. *τοῖς Συρακουσίοις κατάπληξις οὐκ ὀλίγη ἐγένετο, ὁρῶντες*—. Somewhat different from this is the Nom. absolute, which stands alone at the beginning of a proposition for the sake of emphasis, e. g. *ἐκεῖνος δέ, οὐ δώσω αὐτῷ οὐδέν*, which we must translate thus, "*as to that one*, I will give him nothing."—Finally, the instance where the noun has no verb of its own, because it has assumed the case of the following relative, we have already treated of under *Attraction*, in I. 4 above.

6. We can hardly consider it as a case of anacoluthon, when to the

Plural a *Singular* is immediately subjoined by way of nearer qualification ; e. g. *οἳ δὲ οὐδεὶς αὐτῷ προσεῖχον*, "they none of them gave attention to him." This is more emphatic than *τῶν δὲ οὐδεὶς—προσεῖχε*.

III. *Inversion.*

1. *Inversions* and misplaced constructions (*Hyperbata*) are in general far less common in Greek writers, even in the poets, than among the Latins. In particular cases however, the Greek inversions, even in prose writers, are stronger and more forced than the Latin. A very frequent cause of inversion was the propensity which prevailed especially among the Attics, to *place together* those words in a clause or in two clauses, which either resemble each other, or are opposed to each other, or in any other way have a special mutual reference. Thus one would say e. g. *πάντων γὰρ πᾶσι πάντες ἥκιστοί εἰσι Καρχηδόνιοι Ῥωμαίοις*, for *πάντες Κ. πάντων ἥκιστοί εἰσι πᾶσι Ῥ.*—Plat. Phaedr. § 141 *ποικίλη μὲν ποικίλους ψυχῇ καὶ παναρμονίους διδοὺς λόγους, ἁπλοῦς δὲ ἁπλῇ*.—In consequence of this propensity, they even separated the *article* from the noun, e. g. *αἰσχύνει πόλιν τὴν αὐτὸς αὑτοῦ*,—and *prepositions* from their cases, e. g. *ἐν ἄλλοτε ἄλλῃ*, for *ἄλλοτε ἐν ἄλλῃ*'—*παρ' οὐκ ἐθέλων ἐθελούσῃ* Od. ε, 155.

2. The natural tendency, moreover, to express as early as possible in a sentence the part on which the emphasis rests, also gives occasion for transpositions ; e. g. Demosth. Olynth. III. (p. 36. infr. Reisk.) *τὸ μὲν πρῶτον—ἀγαπητὸν ἦν παρὰ τοῦ δήμου τῶν ἄλλων ἑκάστῳ καὶ τιμῆς καὶ ἀρχῆς καὶ ἀγαθοῦ τινος μεταλαβεῖν· νῦν δὲ τοὐναντίον—*. Here the Dative *ἑκάστῳ* depends on *ἀγαπητὸν ἦν*, "formerly it was pleasant to every one of the other citizens, when he received honour *from the people* ; but now just the contrary—;" but the *παρὰ τοῦ δήμου* which is dependent on *μεταλαβεῖν* has the greatest emphasis, and therefore stands before that Dative.

3. In the same manner the emphasis sometimes removes an adverb which should stand *after* a relative, and causes it to stand *before* it ; e. g. *νῦν δὴ ἃ ἔλεγον* "what I said before," Plat. Euthyd. p. 288. *b*. Hence ambiguity can sometimes arise, as in Theocr. 10. 17 *ἔχεις πάλαι ὧν ἐπεθύμεις*, where *πάλαι* belongs not to *ἔχεις*, but to *ἐπεθύμεις*. Comp. Spald. ad Demosth. Mid. § 30.

4. In the following example a want of perspicuity is avoided by means of inversion ; Demosth. Olynth. III. extr. *ἀξιῶ ὑμᾶς—μὴ παραχωρεῖν τῆς τάξεως, ἣν ὑμῖν οἱ πρόγονοι τῆς ἀρετῆς μετὰ πολλῶν καὶ καλῶν κινδύνων κτησάμενοι κατέλιπον*. Here the Genitive *τῆς ἀρετῆς* depends on the other Genitive *τάξεως* (*τάξις τῆς ἀρετῆς series* or *degrees of virtue*) ; but both standing together would have occasioned confusion.

5. It is often apparent, however, that a writer has gained by inversion, although it cannot be explained in the above ways. Thus in the fine passage of Plato (Phaedr. 10) : *ὥσπερ γὰρ οἱ τὰ πεινῶντα θρέμματα θαλλὸν ἤ τινα καρπὸν προσείοντες ἄγουσι, σὺ ἐμοὶ λόγους οὕτω προτείνων—φαίνει περιάξειν κ. τ. λ.* where *οἱ* is the article belonging to *προσείοντες*, and *τὰ πεινῶντα*

θρέμματα is dependent on *ἄγουσιν*.* Xenoph. Cyr. VI. 4. 8 *ἤξειν αὐτῷ σὲ πολὺ Ἀράσπου ἄνδρα καὶ πιστότερον καὶ ἀμείνονα*, where the *πολύ* strengthens the comparative, and the Gen. *Ἀράσπου* is governed by this latter; precisely as in Demosth. Mid. 49 *οἱ δὲ ἠτιμωμένοι διὰ πολλῷ τούτων εἰσὶν ἐλάττω πράγματα*, instead of *ἠτιμωμένοι εἰσὶ διὰ πράγματα πολλῷ ἐλάττω τούτων*.

6. In the formulas of adjuration, etc. *πρὸς θεῶν*, *πρὸς γονάτων*, etc. the expression of emotion draws back the personal pronoun *σέ*, without however causing it to stand before the preposition; because this orthotone emphasis would announce an antithesis, which does not occur. For this reason the *σέ* is inserted between the prepositions and their cases: *ὦ πρός σε γονάτων· πρός σε θεῶν·* sc. *ἱκετεύω*, which however is usually omitted. Soph. Oed. Col. 1333 *Πρός νύν σε κρηνῶν, πρὸς θεῶν ὁμογνίων Αἰτῶ πιθέσθαι*.†

IV. *Ellipsis.*

1. *Ellipsis*, or the omission of a word or words, opens a wide field, especially in the Greek Syntax, upon which we can enter only in a very general manner. This figure is used, for the most part, only when that which is omitted is already obvious from the nature of the proposition or from the connexion; as e. g. in all such expressions as *κοιμᾶσθαι βαθὺν* (sc. *ὕπνον*)· *ποτέραν τραπήσῃ* (sc. *ὁδόν*); *ἐτύπτετο πολλὰς* (sc. *πληγάς*).

2. It is also easy to supply those cases of ellipsis, where in the second half of a period one or more words are to be repeated out of the first half. The Greeks go farther here than most other languages, inasmuch as they sometimes express only the particle or the pronoun which introduces such a clause. Thus especially *εἴπερ* or *εἴπερ ἄρα*, *if perhaps*, stands instead of *if it be so*, etc. E. g. in Plato Euthyd. p. 296. *b*, in answer to the conjecture, that something might mislead, it is said: *οὔκουν ἡμᾶς γε, ἀλλ', εἴπερ, σέ*, i. e. *not us; but, if indeed* (it can mislead), *thee*.—In the same manner stands the *relative* in Plat. de Leg. IV. p. 710. *d*, *πάντα σχεδὸν ἀπείργασται τῷ θεῷ, ἅ π ε ρ ὅταν βουληθῇ διαφερόντως εὖ πρᾶξαί τινα πόλιν*, "all has been done by the divinity, *which* (it is wont to do), when it will render a city particularly prosperous." Further, *εἰ δή τῳ σοφώτερος φαίην εἶναι, τούτῳ ἄν* (sc. *φαίην εἶναι*), "if *in any thing* (*τῳ*) I thought I was wiser, (I thought to be so) *in this*."

3. In the same manner, the negative particles also stand without the word or clause which they render negative, and which is then to be supplied out of the preceding discourse. Thus especially *μή* often in the middle of a clause (§ 148. 2. *h*), so that it then comes to stand before other words to which it does not belong, and thus occasions perplexity to the learner. E. g. *τὸν ἐρῶντά τε καὶ μὴ κρινοῦμεν*, where *καὶ μή* stands for *καὶ μὴ ἐρῶντα*·—*τίς οὖν τρόπος*

* I leave however to the learner the option between this explanation and that by means of an anacoluthon, viz. that the writer began with *οἱ* with the purpose of afterwards using the participle *ἄγοντες*; but then, in consequence of the disagreeable concurrence of two participles (*οἱ — προσείοντες ἄγοντες*, Lat. *ii qui— porrigendo ducunt*) passed over to the verb *ἄγουσιν*.

† See Matthiae Gr. § 465. 3. Porson Adv. p. 220.—The necessity of leaving the *σέ* in such connexions enclitic, is apparent from the clear relation of the sense. It is however neglected by very accurate editors.

τοῦ καλῶς καὶ μὴ γράφειν; where καλῶς is omitted after μή.—ἀγαθοὶ ἢ μὴ ἄνδρες "good men or not good men;"—καὶ ὁπότε, καὶ μή, for καὶ ὁπότε μή, Plat. Alcib. I. 13.

4. A very striking and common ellipsis with the Attics is, when of two contrary conditional propositions, the first remains *without apodosis*. This takes place only when the first proposition is in its nature a matter of course, and the speaker therefore hurries to the second as alone being of importance. E. g. Plat. Protag. p. 325. *d*, (after the exertions of a father to educate his son have been related,) καὶ ἐὰν μὲν ἑκὼν πείθηται· εἰ δὲ μή, ὥσπερ ξύλον διαστρεφόμενον εὐθύνουσιν ἀπειλαῖς καὶ πληγαῖς, "and if he obeys voluntarily—(here the apodosis is a matter of course, *good, it is well, it needs nothing further*, or the like;) but if not, they make him, like a crooked stick, by means of threats and blows, straight."

5. It is also common, after a clause beginning with the postpositive article ὅ, ἅ, to omit the corresponding τοῦτό ἐστιν or ταῦτά ἐστιν, which refer to it; e. g. καὶ ὃ μάλιστα ἠνίασέ με, ὅτι καὶ ὠνείδιζέν με "and what most vexed me (*was*), that he also reproached me." Or also without ὅτι; see e. g. Dem. Mid. 2. *b*, where after ἃ δ' ἐν ὑμῖν ἐστιν ὑπόλοιπα, we must supply ταῦτά ἐστιν, and then the clause begins again.—In this kind of ellipsis the instances with the superlative are the most frequent, sometimes with, and sometimes without ὅτι, e. g.

ὃ δὲ πάντων δεινότατον, ὅτι πρὸς τοὺς βαρβάρους συμμαχίαν ἐποιήσατο, (where first ἐστί, and then τοῦτό ἐστιν is omitted,) "what (*is*) most of all (*is this*), that he has made an alliance with the barbarians."

καὶ ὃ πάντων γελοιότατον, καὶ τὸν κύνα τῆς Ἠριγόνης ἀνήγαγεν, "but what (*is*) most ridiculous of all, he has also brought up hither the dog of Erigone," Lucian. Deor. Conc. 5.

Commonly after this ellipsis the particle γάρ is inserted, which for us is superfluous, e. g. ὃ δὲ μέγιστον, οὐ γὰρ ἤθελεν, etc. Comp. γάρ in § 149.

6. The words τοῦτό ἐστιν ὅτι alone are also omitted, when such a preceding adjective has the *prepositive* article; e. g. τὸ δὲ μέγιστον, πάντα ταῦτα μόνος κατειργάσατο.—Καὶ τὸ πάντων αἴσχιστον, προσεψηφίσασθε. The same takes place in the familiar formulas of *proof*, τεκμήριον δέ or σημεῖον δέ (sc. τούτων ἐστὶ τοῦτο) "the proof of it is this," etc. E. g. σημεῖον δέ, τοῖς πονηροῖς ξυνουσιάζει, i. e. "and as a proof, he associates with bad men."—This form of expression also usually takes γάρ; e. g. Demosth. Androt. near the end: "the people of Athens have ever prized honour more than money, τεκμήριον δέ, χρήματα μὲν γὰρ πλεῖστα τῶν Ἑλλήνων ποτὲ σχὼν τὰ πάνθ' ὑπὲρ φιλοτιμίας ἀνήλωσεν."

The expressions τὸ λεγόμενον, τοὐναντίον, and the like, see in § 131. n. 6.

APPENDIX A.

On Versification.*

1. For the full understanding of what follows, it is necessary to premise some remarks on the different kinds of Greek poetry, and their connexion with the dialects. All the species of Greek poetry have their origin in three principal classes of poetical diction, viz.

The *Epic*, or poetry of narrative,

The *Lyric*, or poetry of song,

The *Dramatic*, or poetry of action.

2. Each of these classes of poetry, in its most complete form, became appropriated among the Greeks to particular tribes. The *Epic* was formed and cultivated among the Ionics; the *Lyric* among the Dorics and Æolics; and lastly the *Dramatic* among the Attics. Hence it arose, that each of these classes, in language, metre, and adaptation to music and song, united the character and more or less of the dialect of the tribe in which it was chiefly cultivated, to the peculiarities of its own nature. Comp. § 1. 10 sq.

Note 1. It must here be noted, that in speaking of dramatic and Attic poetry, we mean chiefly the iambic and trochaic parts of the drama generally, and the anapaestic parts of comedy, in which the strictly dramatic dialogue is contained. The other parts belong more or less to lyric poetry, and the choruses wholly so.

3. The chief influence which is hence exerted upon the metre and poetic quantity, is, that the *epic* diction has more softness, and, in order to bring the narration more into the restraints of metre, more license in the forms of words and in the pronunciation. *Dramatic* poetry, on the other hand, and particularly comedy, being derived from the language of ordinary life, confined itself more strictly to the customary forms; and of course more particularly to the language and pronunciation of the Attic people, of which it sacrificed very little to the metre. The *lyric* diction approached in this respect more nearly to the epic; from which, as the mother of all Greek poesy, it derived the greater part of its poetical language and forms; while with these it mingled also the harsher and rougher peculiarities of the Doric dialect, and thus exempted the melody of song from the monotony of narrative recitation.

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4. The alternation of long and short syllables in discourse is called, from its impression on the ear, *Rhythm*. So far as this alternation follows certain laws, which limit it by a certain measure, it is called *Metre*. Single parts of such discourse, which can be embraced and recognized by the ear as a metrical whole, are called *Verses*.

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* In order to render this work complete in itself, the following treatise on Greek Versification is here subjoined from the author's *Schul-Grammatik*, Berlin, 1826. 8th Edition.—Tr.

5. Verses are subdivided into smaller sections of a few syllables each, which are called *Feet*. The most usual feet are the following, viz.

Spondee	– –	e. g.	δοΐλους
Trochee	– ⏑	e. g.	δοῦλος
Iambus	⏑ –	e. g.	λόγους
Pyrrhic	⏑ ⏑	e. g.	λόγος
Dactyle	– ⏑ ⏑	e. g.	τύπτετε
Anapaest	⏑ ⏑ –	e. g.	λέγεται
Tribrach	⏑ ⏑ ⏑	e. g.	λέγετε

NOTE 2. In the examples here adduced, each foot consists of a single word. All verses however are measured by feet, of which the beginning and end fall in the middle of the words.

6. To determine the measure of the feet and verses, a short syllable is assumed as *unity*, and a long syllable as the double of this, or *two*. Every such unit is called a *time* or *interval*, *mora*.

NOTE 3. Consequently the tribrach is equal in time to the trochee and iambus; and the spondee to the dactyle and anapaest.

7. The length and shortness of syllables, or their *quantity*, is determined by the rules and principles given in § 7. For the use of the *Hiatus* and *Synizesis* in poetry, see § 6. n. 3. § 29. and § 28. n. 6. § 29. n. 11.—It is here only necessary to remark further, that in most species of poetry the *last* syllable of every verse is *common*, i. e. a short syllable can stand instead of a long one, or a long syllable instead of a short one.

8. In some kinds of verse, and likewise in sections of verses, there remains, after dividing them into their feet, a single syllable over and above. This is called the *catalectic* syllable. A verse whose symmetry requires that this syllable should be counted instead of a full foot, is called a *catalectic verse*; while if the syllable is regarded as supernumerary, it is a *hypercatalectic* verse. The principles by which this is to be determined, must be sought in more extended treatises.

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9. The most common kinds of verse are those, which consist in the repetition of one and the same foot. Among these the *dactylic*, *iambic*, *trochaic*, and *anapaestic*, are the most frequent.

10. The most usual dactylic verse is the *Hexameter*, which is employed in epic and heroic poetry in uninterrupted succession, without the mixture of any other species. It consists of five dactyles and a spondee.

– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – –

But instead of each of the *first four* feet a *spondee* may stand; and as the last syllable of every verse is common (no. 7), instead of the *sixth*, a *trochee*, e. g.

1. *Κλῦθί μευ, Ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας,*
2. *Κίλλαν τε ζαθέην, Τενέδοιο τε ἶφι ἀνάσσεις,*
3. *Σμινθεῦ, εἴποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,*
4. *ἢ εἰ δή ποτέ τοι κατὰ πίονα μηρί' ἔκηα*
5. *ταύρων ἠδ' αἰγῶν, τόδε μοι κρήηνον ἐέλδωρ·*
6. *τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.*

1. – ⏑ ⏑ | – ⏑ ⏑ | – – | – – | – ⏑ ⏑ | – ⏑
2. – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – –
3. – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑
4. – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑
5. – – | – – | – ⏑ ⏑ | – – | – ⏑ ⏑ | – –
6. – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑

NOTE. 4. Sometimes also we find a spondee inserted in the *fifth* place instead of the dactyle. Such a verse is called a *spondaic* Hexameter. E. g.

ἀκροτάτῃ κορυφῇ πολυδείραδος Οὐλύμποιο
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – – | – ⏑

or

βῆ δὲ κατ᾽ Οὐλύμποιο καρήνων ἀΐξασα
– ⏑ ⏑ | – – | – ⏑ ⏑ | – – | – – | – ⏑

11. The (dactylic) *Pentameter* is composed of two parts or halves, separated by a close or cadence; each of which parts consists of two dactyles and a catalectic syllable.

– ⏑ ⏑ | – ⏑ ⏑ | – ‖ – ⏑ ⏑ | – ⏑ ⏑ | –

For the first two dactyles, and for them alone, spondees may be substituted. The middle syllable is always long; the last, as the final syllable, may be also short. This kind of verse is commonly found only in connexion with the Hexameter; so that one Hexameter and one Pentameter follow each other alternately. A poem of this kind was called *Ἔλεγοι, Elegi;* for which at a later period the Sing. *Elegia* became usual. Hence an apothegm or inscription in one such double verse (*δίστιχον*) is called *ἐλεγεῖον.*

1. *Ἐλπὶς ἐν ἀνθρώποισι μόνη θεὸς ἐσθλὴ ἔνεστιν,*
ἄλλοι δ᾽ Οὐλυμπόνδ᾽ ἐκπρολιπόντες ἔβαν.
2. *ᾤχετο μὲν Πίστις, μεγάλη θεός, ᾤχετο δ᾽ ἀνδρῶν*
Σωφροσύνη, Χάριτές τ᾽, ὦ φίλε, γῆν ἔλιπον.
3. *ὅρκοι δ᾽ οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,*
οὐδὲ θεοὺς οὐδεὶς ἅζεται ἀθανάτους.
4. *εὐσεβέων δ᾽ ἀνδρῶν γένος ἔφθιτο, οὐδὲ θέμιστας*
οὐκέτι γιγνώσκουσ᾽ οὐδὲ μὲν εὐσεβίας.

1. – ⏑ ⏑ | – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑
– – | – – | – ‖ – ⏑ ⏑ | – ⏑ ⏑ | ⏑
2. – ⏑ ⏑ | – – | – ⏑⏑ | – ⏑⏑ | – ⏑ ⏑ | – –
– ⏑ ⏑ | – ⏑ ⏑ | – ‖ – ⏑ ⏑ | – ⏑ ⏑ | ⏑
3. – – | – ⏑ ⏑ | – ⏑⏑ | – – | – ⏑ ⏑ | – –
– ⏑ ⏑ | – – | – ‖ – ⏑ ⏑ | – ⏑ ⏑ | –
4. – ⏑ ⏑ | – – | – ⏑⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑
– ⏑ ⏑ | – – | – ‖ – ⏑ ⏑ | – ⏑ ⏑ | –

12. The iambic, trochaic, and anapaestic verse, is measured by *dipodes*, i. e. double feet or pairs of feet. In accordance with this, verses of four feet are called *dimeter*, those of six feet, *trimeter*, etc. The Latin names

on the contrary, *quaternius, senarius,* etc. refer to the number of single feet.

13. Every iambic *dipode,* instead of the first iambus, may also have a spondee; thus

⏑ –, ⏑ – or – –, ⏑ –

Hence it follows that in every iambic verse the spondee can stand in every *odd* place, *in sede impari,* 1, 3, 5, 7.

14. In every foot also a long syllable can be resolved into two short ones. Consequently the *tribrach* may stand instead of the iambus in every place except the *last.* Inasmuch, however, as the last syllable is common, the last place can be occupied by a pyrrhic; and in all the odd places, instead of a spondee, the anapaest and dactyle may be substituted.

NOTE 5. Of the feet of four *units* or *times,* however, the anapaest can also stand in the even places. Still this does not hold of *tragedy;* which does not easily admit the anapaest even in the third and fifth places.

15. Hence arises for the *Iambic trimeter* or *Senarius* the following scheme.

⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	⏑ –
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑
– –		– –		– –	
⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	
– ⏑ ⏑		– ⏑ ⏑		– ⏑ ⏑	

But the other kinds of feet, especially those of three syllables, must not be so frequent as to obscure the iambic metre.

Γλώσσης μάλιστα πανταχοῦ πειρῶ κρατεῖν·
ὃ καὶ γέροντι καὶ νέῳ τιμὴν φέρει,
ἡ γλῶσσα σιγὴν καιρίαν κεκτημένη.

– –, ⏑ – | ⏑ –, ⏑ – | – –, ⏑ –
⏑ –, ⏑ – | ⏑ –, ⏑ – | – –, ⏑ –
– –, ⏑ – | – –, ⏑ – | – –, ⏑ –

Εἰ τὸ συνεχῶς καὶ πολλὰ καὶ ταχέως λαλεῖν
ἦν τοῦ φρονεῖν παράσημον, αἱ χελιδόνες
ἐλέγοντ' ἂν ἡμῶν σωφρονέστεραι πάνυ.

– ⏑ ⏑, ⏑ – | – –, ⏑ – | ⏑⏑ –, ⏑ –
– –, ⏑ – | ⏑⏑ –, ⏑ – | ⏑ –, ⏑ ⏑
⏑ ⏑ –, ⏑ – | – –, ⏑ – | ⏑ –, ⏑ ⏑

Πλοῦτος δὲ βάσανός ἐστιν ἀνθρώπου τρόπων.
ὅς ἂν εὐπορῶν γὰρ αἰσχρὰ πράττῃ πράγματα,
*τί τοῦτον ἂν πορήσαντ' ἂν οὐκ οἴει ποιεῖν;**

– –, ⏑⏑ ⏑ | ⏑ –, ⏑ – | – –, ⏑ –
⏑⏑ –, ⏑ – | ⏑ –, ⏑ – | – –, ⏑ ⏑
⏑ –, ⏑⏑ ⏑ | – –, ⏑ – | – –, ⏑ –

* See § 7. n. 19.

Δέσποιν', ὅταν τις ὀμνύοντος καταφρονῇ,
ᾧ μὴ ξύνοιδε πρότερον ἐπιωρκηκότι,
οὗτος καταφρονεῖν τῶν θεῶν ἐμοὶ δοκεῖ,
καὶ πρότερον ὀμόσας αὐτὸς ἐπιωρκηκέναι.

– –, ⏑ – | ⏑ –, ⏑ – | – ⏑ ⏑, ⏑ –
– –, ⏑ – | ⏑ ⏑ ⏑, ⏑ ⏑ ⏑ | – –, ⏑ ⏑
– –, ⏑ ⏑ ⏑ | – –, ⏑ – | ⏑ –, ⏑ –
– ⏑ ⏑, ⏑ ⏑ ⏑ | – –, ⏑ ⏑ ⏑ | – –, ⏑ –

16. Besides the senarius, the most common species of iambic verse is the *catalectic tetrameter* (no. 8 above). E. g.

Εἴ μοι γένοιτο παρθένος καλή τε καὶ τέρεινα
– –, ⏑ – | ⏑ –, ⏑ – | ⏑ –, ⏑ – | ⏑ –, ⏑

The rules and licenses are essentially the same in this verse as in the senarius; and the catalectic syllable is common.

17. The *trochaic dipode*, instead of the second trochee, may have a spondee:

– ⏑, – ⏑ or – ⏑, – –

Hence it follows, that in trochaic verse a spondee can stand in every *even* place, *in sede pari*, 2, 4, 6, 8.—The rule holds also here, that in every foot a long syllable can be resolved into two short ones. The *tribrach* can therefore stand in all the places; and the dactyle and anapaest (instead of the spondee) in all the even places.

NOTE 6. Among the feet of *four units*, however, the dactyle, though very seldom, is found also in the odd places.

18. The most usual *trochaic* verse is the *catalectic tetrameter*. E. g.

Νοῦς ὁρᾷ, καὶ νοῦς ἀκούει· τἆλλα κωφὰ καὶ τυφλά
– ⏑, – – | – ⏑, – – | – ⏑, – ⏑ | – ⏑, ⏑
Ἰτέον· ὡς ἄνανδρον ἀκλεῶς κατθανεῖν. Αἰνῶ τάδε.
⏑ ⏑ ⏑, – ⏑ | – ⏑, ⏑ ⏑ – | – ⏑, – – | – ⏑, ⏑

The catalectic syllable is common.

19. In the *anapaestic* verse, the spondee can stand instead of the anapaest, by uniting the two short syllables into one long one; and then again, by resolving the second long syllable of the spondee into two short ones, a dactyle can be introduced. As an example we give the *catalectic tetrameter* so common in the comic poets. E. g.

Οἱ ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη νενόμιστο
⏑ ⏑ –, ⏑ ⏑ – | ⏑ ⏑ –, – – | – –, ⏑ ⏑ – | ⏑ ⏑ –, ⏑
Φανερὸν μὲν ἔγωγ' οἶμαι γνῶναι τοῦτ' εἶναι πᾶσιν ὁμοίως
ὅτι τοὺς χρηστοὺς τῶν ἀνθρώπων εὖ πράττειν ἐστὶ δίκαιον,
τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους τούτων τἀναντία δήπου
⏑ ⏑ –, ⏑ ⏑ – | – –, – – | – –, – – | ⏑ ⏑ –, –
⏑ ⏑ –, – – | – –, – – | – –, – – | ⏑ ⏑ –, ⏑
– ⏑ ⏑, – – | – –, ⏑ ⏑ – | – –, – – | ⏑ ⏑ –, –
χαίρετε, δαίμονες, οἳ Λεβάδειαν, Βοιώτιον οὖθαρ ἀρούρας
– ⏑ ⏑, – ⏑ ⏑ | – ⏑ ⏑, – – | – –, ⏑ ⏑ – | ⏑ ⏑ –, –

20. *Arsis* or *elevation* is that part of a foot on which the emphasis of the rhythm or the *Ictus, beat*, falls. In order to mark it, the ordinary acute accent (´) is commonly employed, the regular accents being then omitted. The remaining part of a foot is called *Thesis, depression.* The natural arsis is on the long syllable of a foot; and consequently the spondee (– –) and tribrach (⏑ ⏑ ⏑), considered in themselves, leave the arsis undetermined. But in every verse, the original or fundamental foot (as the iambus in iambic verse, the dactyle in dactylic verse, etc.) determines the arsis for all the other feet which are substituted for it. Consequently the *spondee* in iambic and anapaestic verses reads thus, – –´; in trochaic and dactylic thus, –´ –. Thus τουτου, (without reference to its accent in prose,) when it stands instead of an iambus or anapaest, is read τουτού; instead of a trochee or dactyle, τούτου. Further, since the ictus on a long syllable necessarily lies on the first of the two units or times contained in the same, it therefore, when the long syllable is resolved into two short ones, necessarily falls, in like manner, on the first of these short ones. Hence the *tribrach*, when it stands instead of an iambus, is read thus ⏑ ⏑´ ⏑, instead of a trochee thus ⏑´ ⏑ ⏑; and the *dactyle* intead of a spondee with the arsis on the last syllable (– –´), is read thus – ⏑´ ⏑; but the *anapaest* where it stands for the contrary spondee (–´ –), thus ⏑´ ⏑ –. Consequently we must read λέγετε, λέγεται, when these words stand as trochaic or dactylic feet; and on the contrary λεγέτε, λεγέται, when these words stand as iambic or anapaestic feet. In doing this, however, the learner must be on his guard not to prolong in pronunciation the short syllables which have the arsis; since by this means they would become long, and thus destroy the metre.*

NOTE 7. The learner will do well first to exercise himself, by marking with the ictus all the preceding schemes of verse, and then pronouncing the verses themselves accordingly. To facilitate his progress we subjoin here some examples not there adduced, with their ictus.

Hexameter.—Ground-Scheme.

–´ ⏑ ⏑ | –´ ⏑ ⏑ | –´ ⏑ ⏑ | –´ ⏑ ⏑ | –´ ⏑ ⏑ | –´ –

Example.

ἐργα νεών, βουλαί δε μεσών, ευχαί δε γερόντων

–´ ⏑ ⏑ | –´ – | –´ ⏑ ⏑ | –´ – | –´ ⏑ ⏑ | –´ –

Pentameter.—Ground-Scheme.

–´ ⏑ ⏑ | –´ ⏑ ⏑ | –´ ‖ –´ ⏑ ⏑ | –´ ⏑ ⏑ | –´

Example.

μή μετρείν σχοινῷ Πέρσιδι τήν σοφιήν

–´ – | –´ – | –´ ‖ –´ ⏑ ⏑ | –´ ⏑ ⏑ | –´

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* Compare on the mode of effecting this, the marginal notes to § 9 note. We at least cannot make this ictus audible in any other way than we do the accent; and consequently can only make it perceptible when we *scan*, i. e. pronounce the verse according to the metre, without reference to the grammatical accent. See p. 37, 38.

Senarius.—Ground-Scheme.

⏑ –́, ⏑ –́ | ⏑ –́, ⏑ –́ | ⏑ –́, ⏑ –́

Examples.

φυσὶν πονήραν μέταβαλεῖν ου ῥᾴδιόν
⏑ –́, ⏑ –́ | – ⏑́, ⏑ –́ | – –́, ⏑ ⏑́

ταμιεῖον ἀρετης ἐστι σώφροσυνή μονή
⏑ ⏑ –́, ⏑ ⏑́ ⏑ | – –́, ⏑ –́ | ⏑ ⏑ –́, ⏑ –

Iamb. tetram. catalect.—Ground-Scheme.

⏑ –, ⏑ –́ | ⏑ –́, ⏑ –́ | ⏑ –́, ⏑ –́ | ⏑ –́, ⏑

Examples.

αλλ᾽ αὐτο πέρι του πρότερος εἰπειν πρώτα διαμαχούμαι
– –́, ⏑ ⏑́ ⏑, | – ⏑́ ⏑, ⏑ –́ | – –́, ⏑ ⏑́ ⏑ | ⏑ –́, –

Θυννεία Θέρμα κάταφαγών κατ᾽ ἐπιπιών ακράτον
– –́, ⏑ –́ | ⏑ ⏑́ ⏑, ⏑ –́ | – ⏑́ ⏑, ⏑ –́ | ⏑ –́, ⏑

Troch. tetram. catalect.—Ground-Scheme.

–́ ⏑, –́ ⏑ | –́ ⏑, –́ ⏑ | –́ ⏑, –́ ⏑ | –́ ⏑, –́

Examples.

πέριορᾴς μ᾽ οὕτώς ὑπ᾽ ἀνδρων βάρβαρά χειροίμενόν
⏑́ ⏑ ⏑, –́ – | –́ ⏑, –́ – | –́ ⏑, –́ – | –́ ⏑, ⏑́

ἄλλα μά Δι᾽ ου ῥᾴδιώς οὕτώς αν αύτους δίεφυγές
εἰπερ ἔτυχον τών μελών των Φίλοκλεούς βεβρώκοτές
–́ ⏑, ⏑́ ⏑ – | –́ ⏑, –́ – | –́ ⏑, –́ – | ⏑́ ⏑ ⏑, ⏑
–́ ⏑, ⏑́ ⏑ ⏑ | –́ ⏑, –́ – | ⏑́ ⏑ ⏑, –́ ⏑ | –́ ⏑, ⏑

Anapaest. tetram. catalect.—Ground-Scheme.

⏑ ⏑ –́, ⏑ ⏑ –́ | ⏑ ⏑ –́, ⏑ ⏑ –́ | ⏑ ⏑ –́, ⏑ ⏑ –́ | ⏑ ⏑ –́, –

Examples.

αλλ᾽ ὁλολυξάτε φαινόμενησίν ταις ἀρχαιαίσιν Αθήναις
και Θαύμασταίς και πόλυυμνοίς ἵν᾽ ὁ κλείνος δήμος ενοίκει
– ⏑́ ⏑, – ⏑́ ⏑ | – ⏑́ ⏑, – –́ | – –́, – –́ | ⏑ ⏑ –́, –
– –́, – –́ | – ⏑́ ⏑, – –́ | ⏑ ⏑ –́, – –́ | ⏑ ⏑ –́, –

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21. The *Caesura* is properly the *division* or *separation*, by means of the ending of a word, of something which rhythmically or metrically belongs together. Hence there arises a *Caesura* 1) of the *Foot*, 2) of the *Rhythm*, 3) of the *Verse*; all of which must be carefully distinguished, since the word *caesura* is very commonly used without addition for each of the three.

22. The *Caesura of the Foot* is where a word ends in the middle of a foot; e. g. in the first (dactyle) of | *Μῆνιν ἄ-* | *ειδε*, and in the second (spondee) of | *Οὐλομέ-* | *νην ἣ* | –. This is the least important of all, and is without any influence of its own on the metre; since the division into feet is in a great measure arbitrary.

23. The *Caesura of the Rhythm* is where a word ends with the arsis, i. e. where the arsis falls on the last syllable of a word; by which means the arsis is separated from the thesis. Such a final syllable receives from the ictus a special emphasis; so that not unfrequently the poets place here a *short final syllable*, which by this means alone is made *long*, and fills out of itself the arsis; comp. § 7. n. 16 sq. Of this *prolongation by the caesura*, the epic poets particularly avail themselves; e. g.

Τηλέμαχε | ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων;
*Αὐτὰρ ἔπειτ' αὐτοῖσι βέλος | ἐχεπευκὲς ἐφιείς.**

24. The *Verse-Caesura* is where the final syllables of words fall into such places in the verse, that a *Rhythm* which by this means is made full and pleasant to the ear, closes, and another begins. To judge of this requires a deeper knowledge of versification, than can be imparted here. — In a narrower sense *that* is called a verse-caesura, which occurs in certain *determinate places*, and of which every verse must have at least one, when it is not faulty. In this sense the name is understood, when we say of a verse, that *it has no caesura*. This point also we cannot here exhaust; and therefore subjoin further only the following remarks:

a) Several kinds of verse have their caesura in one *fixed* place. Such are, of the above kinds, the following: (1) The *pentameter*, in which a word must end at the division mentioned above. This caesura is never neglected. (2) The *iambic*, *anapaestic*, and *trochaic catalectic tetrameter*; all of which have their natural caesura at the end of the fourth foot. This caesura is sometimes neglected.

b) Other kinds of verse have more than one place for the caesura; and the choice is here left to the discretion of the poet. Still some one caesura is commonly the principal one. In hexameter the predominant caesura is that in the middle of the third foot; either directly after the arsis, e. g.

Μῆνιν ἄειδε, θεά, | Πηληϊάδεω Ἀχιλῆος
Οὐκ ἄρα μοῦνον ἔην | ἐρίδων γένος, ἀλλ' ἐπὶ γαῖαν

or in the middle of the thesis of a dactyle, e. g.

Ἄνδρα μοι ἔννεπε, Μοῦσα, | πολύτροπον, ὃς μάλα πολλά.

The first species is called, by a modern expression, the *masculine* caesura; the second the *feminine* (or trochaic). It rarely happens that both are wholly wanting in this verse. In such case, however, they are replaced by a caesura in the second or in the fourth foot,

* This usage is most known from epic writers; and since, in hexameter verse, which always has the arsis at the beginning of the foot, this caesura and the caesura of the foot fall together, this circumstance has often occasioned the erroneous supposition that this prolongation is effected by the *caesura of the foot* (no. 22). With this was connected another erroneous idea; for the name *caesura* was also given to the case, where a word was cut in two in the division into feet. But it is easy to see, that in all cases where any effect is produced by a caesura, it has respect alone to the *ending* of a word; which therefore may be a monosyllable.

which are then usually masculine, and produce the best effect when both occur together; e. g.

ἀλλὰ νέον | συνοχινόμενοι | κίνυντο φάλαγγες.

NOTE 8. In order to guard against misapprehension and confusion, we remark here further, that writers on metre, when they speak of the caesuras of the hexameter, often understand, in a wider sense, only those which occur in *every place* of the hexameter, and by the choice and alternation of which, depending as they do solely on the poet, the positive euphony not only of single verses, but also of the whole series of verses, is produced. But on account of the many final syllables in every verse, the mere ending of a word is not enough to mark a verse-caesura in this sense; but it must be connected with some perceptible break in the sense, or with some striking position of the words. In this way the verse-caesura then forces itself upon the ear, even over those indispensable caesuras, which, as well as these optional ones, must not be wanting, but which also very commonly comprehend the latter in themselves.

APPENDIX B.

HISTORY OF THE GREEK ALPHABET. p. 21.*

It may not be superfluous to give here a short view of the history of the Greek alphabet, as derived from the ancient accounts and internal evidence.

The ancient tradition was, that Cadmus brought sixteen letters from Phenicia to Greece, to which Palamedes afterwards added four more, viz. ϑ, ξ, φ, χ, and Simonides still later four others, viz. ζ, η, ψ, ω; Plin. VII. 56. On comparing however the Phenician alphabet, as it has come down to us in the Hebrew, it is very apparent that this story must be thus understood; viz. that the Phenician alphabet was introduced into these western countries in a more or less perfect shape; that some tribes, perhaps those in Greece Proper, were satisfied with sixteen letters; that they were not however unacquainted with the more perfect system of other tribes, but adopted by degrees such other letters as they found convenient; and this, according to the tradition, occurred at two different epochs.

Taking away now the letters ascribed by Pliny to Palamedes and Simonides, there remain the following as the sixteen ancient letters, viz.

α β γ δ ε ι $\varkappa$ λ μ ν o π ϱ σ τ υ.

The same letters are also given in Schol. ad Dionys. Thr. p. 781. 1. But since this alphabet certainly ended, like the oriental one, with τ, there can be no doubt that the υ was transferred to its present place from later alphabets; since it was originally the same with the *Βαῦ* i. e. *Faῦ*. Marius Victorinus, 2468.

If now we restore this *F* or *Ϝ*, which was used at a later period only

* From the author's *Ausführliche Sprachlehre*, Bd. II. Abth. ii. p. 375, Berlin 1827; or Edit. 2. Bd. I. p. 9 sq. Berlin 1830.

as a numeral, the traditional alphabet of Cadmus was unquestionably the following:

Α Β Γ Δ Ε F Ι Κ Λ Μ Ν Ο Π Ρ Σ Τ

and the names were *Ἄλφα, Βῆτα, Γάμμα, Δέλτα, Εἶ, Ϝαῦ, Ἰῶτα, Κάππα, Λάμβδα, Μῦ, Νῦ, Οὖ, Πῖ, Ῥῶ, Σίγμα, Ταῦ.* The letters which were afterwards adopted, so far as they belonged to the original Phenician alphabet and were in use among other tribes, viz. *ζ, η, ϑ, ξ,* assumed their original places. The others, which were added later, and were formed either by a change of the old ones or in some other way, were annexed after the *Τ.* In this way *Τ* became the nineteenth letter; since the *Υ,* which was formed from the *Ϝαῦ* by splitting its upper part, was already placed after the *Τ,* while the *F* itself was omitted. Indeed the *F* was employed as a regular letter of the alphabet only by a few tribes; in the others it was afterwards used, along with the *Κόππα,* only in the system of numerals, and was dropped in the alphabet. If now we count these two (*Ϝαῦ* and *Κόππα*), and also reckon *Σίγμα* and *Σάν* as two, which they were originally, we obtain from *Α* to *Τ* inclusive just the twenty two Phenician-Hebrew letters; and, as we shall see, also the very same letters.

The oriental alphabet contained four sibilants, *Zain, Samech, Tsade, Sin;* and there were likewise four in the Greek alphabet before *Τ,* viz. *Ζ, Ξ, Σ,* and *Σάν.* The names *Samech, Tsade, Sin,* correspond clearly to the names *Σίγμα, Ζῆτα, Σάν;* and the name *Zain* is consequently merged in *Ξῖ.* Just as clearly however can we recognize in the forms of the Greek letters *ζ, σ, ξ,* the common forms of the Hebrew *Tsade, Samech,* and *Zain* (צ, ס, ז). We see then evidently, that the four sibilants in their wanderings from tribe to tribe became confounded, and exchanged their places in the alphabet. But this took place in such a way, that a sibilant came to stand in the Greek alphabet in the place corresponding to each Phenician sibilant; as is evident of itself in the case of *ζ, ξ, σ.* The place of the old *Σάν* consequently was between *Π* and *Κόππα.* The *Zain* (*dsain*), which along with *ζ* was as superfluous as *Σάν* by the side of *σ,* was not however dropped like the latter; but common usage employed it as a double sound or letter; or perhaps it was retained because the original dialectic sound *dsi* passed over, among the Greeks, into *ksi.*

In the oriental alphabet, several of the soft or gently aspirated consonants were at the same time employed as vowel letters. This continued to be the case in Greek (including the Latin dialect) with *Ἰῶτα* and with *Ϝαῦ* or *Υ,* the Latin *V.* The *Ἄλφα* was considered in Greek simply as a vowel; inasmuch as the consonant power of the oriental Aleph was regarded by the Greeks merely as an affection of the vowel sound, or the *spiritus lenis.* The Phenician *Hê* and *Hhêth* were sounded alike by the Greeks, (because they could not easily make the distinction between these two aspirates,) and furnished therefore two forms of the *spiritus asper.* Of these the one (E) still maintains its place in manuscripts in the form of the breathing placed over a letter ϵ or ϝ; while the other (H) is often found on coins and in inscriptions. In the Latin alphabet this H has retained its original power, and occupies nearly the same place as the *η* in the Greek alphabet, viz. immediately before the *I,*—the *Θ* having been dropped by the Latins, like all other aspirates. At the same time

this double form (E and H) furnished also two forms for the vowel *E*, and in this shape alone they remained in the alphabet, and were early employed to distinguish the quantity. This was afterwards imitated also in the case of *O*, by writing a double *o*, which still appears in the cursive *ω*, and had precisely the same form in the ancient cursive alphabet, as we still find it in Egyptian Papyrus manuscripts.* The Greek *O* corresponds of course to the oriental *Ain*, and has the same place in the alphabet.

Of the five letters then which were annexed after the *T*, the origin of *Υ* and *Ω* has been already shewn. *Φῖ* and *Ψῖ* are simply modifications of *Πῖ*, as is evident from their names and value. *Χῖ* in like manner is a modification of *Ξῖ*; since this latter in the Italic-Greek and Latin alphabets was written *X*, and corresponds to *Χῖ* both as to name and value, precisely as *Ψῖ* to *Φῖ*. Moreover its real transition in the dialects into the guttural sound *ch*, has its parallel in the Spanish language.

Of the remaining letters of the Ionic-Attic alphabet, viz. those which were ultimately employed only as numerals, the *F* retained the same position in the Latin alphabet, with a more strongly aspirated pronunciation; hence the *V* stands there likewise after *T*, and in its double capacity of vowel and consonant. The *Κόππα* (Latin *Q*) has in all the ancient alphabets, the Phenician included, the same name with *Κάππα*, except that it was pronounced with the deeper vowel *u* or *o*. We see therefore that the sound *u*, which it exhibits in Latin, was also originally connected with it. In the Greek dialects which are most known, the *Κόππα* appears to have early lost this peculiarity, and become, as in some of the modern European languages, equivalent to a simple *k*, and consequently to *Κάππα*; while it preferred nevertheless a connexion with *u* or *o*, as is still to be seen on coins and in inscriptions. See Boeckh's Corpus Inscript. Graec. I. n. 166, with the note; where too may be seen the old form of the *Κόππα* (ϘΟ) corresponding to the Hebrew and Latin letter; its form in the numeral system ( ) being merely simplified for the convenience of writing. The *Σάν*, in consequence of the above-mentioned exchange of places among the sibilants, assumed the place of the oriental *Tsade*, and stood accordingly between *Π* and *Κόππα*. It is therefore singular, that in the numerical system it does not stand in the same place; at any rate, we may hence draw the conclusion, that this system did not become fixed until a long time after the difference between *Σάν* and *Σίγμα* had vanished. In order to complete the numerical system the letters last adopted were also employed; but with these the system, reached only to 800; and therefore to mark 900 the sign *Σαμπῖ* was added, by an arbitrary procedure, quite at the end. In doing this, however, some reference was probably had to the usage of other tribes, who, like the orientals, used the ancient alphabet in a complete form as a series of numerical signs, and consequently with the *Σάν* in its ancient place. The abbreviation *Sampi* was without doubt similar to the letter *Σάν*, (which was everywhere conspicuous as a brand upon horses,) if not entirely the same. See Scaliger ad Euseb. p. 115. Indeed it seems to me probable, that this numer-

* The form *Ω* seems to have been derived from *ω* by shortening the side strokes and swelling out the middle.

ical sign received the name *Σαμπῖ*, as well as this more modern form of abbreviation, only at a later period; and that earlier it had merely the name of *Σάν*, and was the simple ancient letter;* which however had probably long since lost its original place in the alphabet, and received this new one by arbitrary convention.

[For the sake of illustration, the Hebrew alphabet, with the corresponding Greek letters, is here subjoined:

א	ב	ג	ד	ה	ו	ז	ח	ט	י	כ	ל	מ	נ	ס	ע	פ	צ	ק	ר	ש	ת
A	*B*	*Γ*	*Δ*	*E*	*F*	*Z*	*H*	*Θ*	*I*	*K*	*Λ*	*M*	*N*	*Ξ*	*O*	*Π*		*Q*	*P*	*Σ*	*T*
α	*β*	*γ*	*δ*	*ε*		*ζ*	*η*	*ϑ*	*ι*	*κ*	*λ*	*μ*	*ν*	*ξ*(*σ*)	*ο*	*π*		*ϙ*	*ϱ*	*σ*	*τ*

It must however be borne in mind, that the present Hebrew square character is not the proper one, with which to compare the Greek letters. The latter were derived from the Phenician alphabet, the characters of which are for the most part extant in the ancient Hebrew letters as found on coins. To these the Greek letters bear a close resemblance; particularly *Γ*, *Δ*, *E* (Phen.), *H*, *Λ*, *O*, *Π*, *Σ*, etc.

As to the four sibilants, the ancient Hebrew or Phenician forms of *Zain* and *Samech* are unknown; the power and place of the former at least have passed over to the Greek *Z*. *Samech* and *Sin* appear early to have been confounded by the Greeks, who finally retained the name of the former in the place and with the form of the latter; perhaps also the form of *Samech* (*σ*) was also retained in the small alphabet. The place of Samech was afterwards filled by the double letter *Ξ*, the small form of which (*ξ*) bears a strong resemblance to the old Hebrew *Tsade*. The place of *Tsade* remained vacant in the Greek alphabet; though probably it was not so originally, but was filled by the ancient *Σάν*, as supposed by the author above.

If this last hypothesis be well founded, we can perhaps easily explain the origin and name of the later numeral sign *Σαμπῖ*. In order to find a sign for 900, the old letter *Σάν* was adopted; but as both its name and form had long since been confounded with those of *Σίγμα*, it became necessary to distinguish it by marking its ancient place in the alphabet, viz. "the *Σάν* which stood next to *Πῖ*." This was done by appending the *Πῖ* to its name, and combining the forms of both letters.

On the relation of the Greek letters to the oriental alphabets, see Hug's *Geschichte der Buchstabenschrift*; Fischer ad Weller. T. I. p. 147. Gesenius *Geschichte der Heb. Sprache und Schrift*, § 44.

The ancient Hebrew coin-letter may be seen in Beyer *de Nummis Hebr. Samaritanis*, p. 224. Eckhel *Doctr. Nummorum vett.* T. III. p. 404. Also in the alphabets of Gesenius' *Lehrgebäude der Heb. Sprache*, and Stuart's *Hebrew Grammar*.—TR.

* In a Greek sentence upon an Egyptian Papyrus of nearly two thousand years before Christ, the *Sampi* appears with only one stroke in the middle, and is therefore the same as an inverted *Sin*. See the explanation of this papyrus by the author, p. 25.

APPENDIX C.

TABLES OF WORDS FOR DECLENSION AND CONJUGATION.

FIRST DECLENSION. p. 68.*

ἀγορά *market*
Ἀγχίσης (long ι) Anchises
ἀδολέσχης *prattler*
Ἀθηνᾶ Minerva
Αἰνείας Æneas
ἄκανθα *thorn*
ἄμιλλα *combat*
ἄρουρα *ploughed land*
ἀσχολία *business*
γαλῆ *weasel*
γῆ *earth*
γλῶσσα *tongue*
δόξα *opinion*
ἔχιδνα *adder*
ζώνη *zone*
ἡμέρα *day*
θάλασσα *sea*
θύρα (short υ) *door*
Κεκροπίδης (short ι) Cecropides
κεφαλή *head*
κλέπτης *thief*
κόρη *maiden*
κριτής *judge*
κτιστής *founder*
λαύρα *lane*
λύπη (long υ) *grief*
μαθητής *scholar*
μέλισσα *bee*
μέριμνα *solicitude*
Μίδας (short ι) Midas
μοῖρα *portion*
νίκη (long ι) *victory*
νύμφη *bride*
ὀργή *wrath*
ὀρνιθοθήρας G. α, *birdcatcher*
Πέρσης *a Persian*
πλευρά *side*
πύκτης *boxer*
πύλη (short υ) *gate*
ῥίζα *root*
σκιά *shadow*
Σκύθης (short υ) *a Scythian*
στέγη *roof*
στοά *porch*
σφαῖρα *sphere*
σφῦρα *hammer*
σχολή *leisure*
σωτηρία *deliverance*
ταμίας *steward*
τεχνίτης *artisan*
ὕλη (long υ) *forest*
φιλία *friendship*
χαρά *joy*
χλαῖνα *outer-garment*
χώρα *country*
ψυχή *soul*

SECOND DECLENSION. p. 70.

Feminines in ος.

1. Besides trees (§ 32. 3) also the following plants:
   ἡ *βίβλος* or *βύβλος* and
   ἡ, ὁ *πάπῡρος, the papyrus-plant*
   ἡ *κόκκος the scarlet oak;* but ὁ *κόκκος a berry,* and especially *the scarlet berry*
   σχοῖνος bulrush *νάρδος spikenard* *ῥάφανος cabbage*

* These Tables of Words for Practice are arranged simply in alphabetical order, that the learner may be exercised in judging which of the rules given in the grammar is to be applied in each instance.

With these connect
βύσσος fine linen
βίβλος and *δέλτος book*
δοκός beam *ῥάβδος rod*
βάλανος and *ἄκυλος acorn.*

2. The following *stones* and *earths:*
ὁ, ἡ *λίθος*, as Fem. chiefly of rare and precious stones.

ἄργιλος clay	*κρύσταλλος crystal;* but ὁ *κρύσταλλος ice.*
ἄσφαλτος asphaltus	*μίλτος cinnabar*
βάσανος touchstone, trial	*σάπφειρος sapphire*
γύψος gypsum	*σμάραγδος smaragdus*
ἤλεκτρος (also τὸ *ἤλεκτρον*) *amber*	*τίτανος lime.*

With these connect
ἄμμος, ψάμμος, ἄμαθος, ψάμαθος, sand

ψῆφος pebble, vote	*πλίνθος tile*
ὕαλος glass	*βῶλος clod*
κόπρος filth	*ὄνθος dung*
σποδός ashes	*ἄσβολος soot*

3. Belonging to the idea of *vessel, receptacle,* etc.

κιβωτός ark	*ληνός wine-press*
χηλός chest	*ἄκατος* (ἡ, ὁ) kind of *ship*
σορός coffin	*στάμνος* (ἡ, ὁ) *jug*
ἀῤῥίχος basket	*λήκυθος oil-flask*
κάρδοπος kneading-trough	*πρόχοος, πρόχους, watering-pot*
ἀσάμινθος and	*κάμινος stove*
πύελος bathing-tub.	*θόλος* (ἡ, ὁ) *cupola*

4. Belonging to the idea of *way:*

ὁδός and *κέλευθος way*	*ἄτραπος* and *τρίβος footpath*
οἶμος (ὁ, ἡ) *path*	*τάφρος* and *κάπετος trench*

5. The following single words:

χέρσος and *ἤπειρος continent*	*μήρινθος twine*
νῆσος island	*τήβεννος toga*
νόσος disease	*βάρβιτος* (ἡ, ὁ) *lyre*
δρόσος dew	*τάμισος runnet*
γνάθος jawbone	*γέρανος crane*
κέρκος tail	*κόρυδος, κορυδαλός, lark*
ῥινός (ἡ, ὁ) *hide*	*κόχλος* (ὁ, ἡ) *snail*
ψίαθος (ἡ, ὁ) *mat*	

and with a difference of meaning

ἡ λέκιθος yolk	ὁ *λέκιθος pea-soup.*

Words for Practice.

ἄγγελος messenger	*ἡ ἄμπελος vine*
ἀετός eagle	*ἄνθρωπος man*
ἆθλος combat, struggle	*ἄργυρος* and
ἆθλον prize of combat	*ἀργύριον silver*

ἔργον work	*ξύλον wood*
εὖρος east-wind	*οἶκος house*
ζέφυρος west-wind	*παιδίον child*
ἱμάτιον over-garment	*ῥόδον rose*
ἴον violet	*σίδηρος iron*
καρκίνος crab	*σπασμός spasm*
κασσίτερος tin	*στρατός army*
ὁ κέρασος cherry-tree	*ταῦρος bull*
ὁ κότινος wild olive-tree	*φάρμακον medicine*
μῆλον apple	*ἡ φηγός beech-tree*
ἡ μῆλος apple-tree	*φορτίον burden*
μόλιβος or *μόλυβδος lead*	*χαλκός copper*
μόριον part	*χρυσός* and
νότος south-wind	*χρυσίον gold*

THIRD DECLENSION.

Catalogue of words which have the syllable before the case-ending *long.** p. 77.

Nouns in ις and υς which in flexion have δ; all Feminines.

ἀψίς vault	*κληΐς* (Ion. for *κλείς*) *key*
βαλβίς goal	*κνημίς greave*
καρίς sea-crab	*κρηπίς stand, base*
κνίς sap	*ῥαφανίς radish*
κηλίς spot, stain	*ψηφίς pebble*

δαγύς puppet

or which in flexion have θ

ἡ ἄγλις kernel of garlick	*ὁ, ἡ ὄρνις bird*
ἡ μέρμις string	*ἡ κώμυς bunch, tuft*

In ις and υς which in flexion have ν

ἡ ἶς sinew	*ἡ ῥίς nose*	*ὁ, ἡ θίς heap, shore*
ἡ ἀκτίς ray		*ὁ δελφίς dolphin*
ἡ γλωχίς point		*ἡ ὠδίς throe*
Ἐλευσίς	*Σαλαμίς*	*Τραχίς*
Γόρτυς	*Φόρκυς*	

In αν, υν, αρ

ὁ παιάν paean	*Πάν*
ὁ μόσυν wooden tower	
ὁ ψάρ starling	*ὁ Κάρ a Carian*

In αρ G. τος

τὸ φρέαρ well	*τὸ στέαρ tallow*

In ξ G. κος

βλάξ βλακός stupid	*ὁ θώραξ breastplate*

* The learner must here pay particular regard to the accent, in respect both to its position and form, according to the general rules, and also the special ones referred to in § 37. n. 4.

ὁ ἱέραξ *kite* ὁ σύρφαξ *filth*
ὁ κόρδαξ sort of *dance* φέναξ *deceiver*
ὁ λάβραξ *shark* Φαίαξ *a Phaeacian*
ὁ οἴαξ *rudder*

ὁ ἴξ (an insect) ἡ φίξ *sphinx* ἡ φρίξ *shudder*
ἡ ἄϊξ *crowd, press* ἡ ῥάδιξ *branch*
ἡ βέμβιξ *child's top* ὁ σκάνδιξ *chervil*
ὁ πέρδιξ *partridge* ἡ σπάδιξ *palm-branch*
ὁ Φοίνιξ *Phenician, palm, redness*
ὁ βόμβυξ *silkworm* ὁ κήϋξ (a sea-bird)
ὁ δοίδυξ *pestle* κήρυξ *herald*

In ξ G. γός
ἡ ῥάξ *grape*
ἡ μάστιξ *scourge* ἡ πέμφιξ *bubble, blister* ὁ τέττιξ *cricket*
ὁ κόκκυξ *cuckoo*

In ξ G. χος: ἡ ψίξ *crumb.*

In ψ G. πος
ὁ ἴψ, κνίψ, θρίψ, names of insects
ὁ ῥίψ *bulrush*
ὁ γύψ *vulture* ὁ γρύψ *griffin, condor*

Words for Practice. p. 79.

The letters before the case-endings, which cannot be determined by the general rules given in the grammar, are subjoined in parentheses.

All the following words have the vowels *α, ι, υ,* before the case-endings *short.* Those which have them long are given in the preceding Table.

1. Words having a consonant before the case-ending.

ὁ ἀγκών *elbow* ἡ ἔρις (δ) *strife*
ἡ ἀηδών (ο) *nightingale* ὁ θεράπων (οντ) *servant*
ὁ ἀήρ (ε) *air* ὁ ἱμάς (ντ) *thong*
ὁ αἰθήρ (ε) *ether* ἡ κατῆλιψ (φ) *ladder*
ἡ αἴξ (γ) *goat* ὁ κλών *bough*
ὁ ἀνδριάς (ντ) *statue* ἡ κόρυς (θ) *helmet*
ὁ ἄξων (ο) *axle* ὁ κτείς (εν) *comb*
ἡ αὖλαξ (κ) *furrow* ἡ κύλιξ (κ) *cup*
ἡ βήξ (χ) *cough* τὸ κῦμα *wave*
ὁ γέρων (οντ) *old man* ἡ λαῖλαψ (π) *storm*
ὁ γρύψ (π) *griffin* (υ long) ὁ Λάκων
ἡ δαίς (τ) *feast* ὁ λάρυγξ (γ) *larynx*
ἡ δάς (δ) *torch* ὁ λιμήν (ε) *haven*
ὁ δράκων (οντ) *dragon* ἡ λίγξ (κ) *lynx*
ἡ Ἑλλάς (δ) *Greece* ὁ μήν *month*
ὁ Ἕλλην *a Greek* τὸ νέκταρ *nectar*
ἡ ἐλπίς (δ) *hope* ὁ ὄνυξ (χ) *nail, claw*

ὁ ὄρτυξ (γ) *quail*
τὸ οὖθαρ (τ) *udder*
ὁ πένης (τ) *poor man*
ὁ πίναξ (κ) *tablet*
ὁ ποιμήν (ε) *shepherd*
ἡ πτέρυξ (γ) *wing*
ἡ πτύξ (χ) *fold*
ἡ σάρξ (κ) *flesh*
ἡ σειρήν *siren*
τὸ στόμα *mouth*
ἡ Στύξ (γ)
ἡ Σφίγξ (γ)
ἡ Τίρυνς (θ)

ὁ φθείρ *louse*
ἡ φλέψ (β) *vein*
ἡ φλόξ (γ) *flame*
ὁ φώρ *thief*
τὸ φῶς (τ) *light*
ὁ χάλυψ (β) *steel*
ὁ χειμών *tempest, winter*
ἡ χελιδών (ο) *swallow*
ὁ χήν *goose*
ἡ χθών (ο) *earth*
ἡ χιών (ο) *snow*
ἡ χλαμύς (δ) *war-garment*
ἡ ὤψ *countenance*

2. Words having a vowel before the case-endings, and more or less contracted. p. 84.

τὸ ἄνθος *flower*
ὁ βότρυς *bunch of grapes*
τὸ γένος *race*
ἡ γένυς *jaw-bone*
τὸ σκέπας *cover*
ἡ δρῦς *oak*
ὁ ἱππεύς *rider*
τὸ κόμμι *gum*
ἡ Λητώ Latona
ὁ μάντις *seer*
ὁ μῦς *mouse*

ὁ ὀρεύς *mule*
τὸ ὄρος *mountain*
ἡ ὄψις *face*
ἡ πειθώ *persuasion*
ὁ πέλεκυς *axe* (§ 51)
τὸ πέπερι *pepper*
ἡ πίτυς *pine*
ἡ ποίησις *poetry*
ἡ πρᾶξις *action*
ὁ στάχυς *ear of grain*
ἡ φύσις *nature*

ADJECTIVES. p. 103.

Examples of adjectives in ος of two and three endings, for applying the rules in § 60. 2 and 4.

All are to be considered as having three endings, which are not limited to two by some definite rule.

ἀγαπητός *beloved*
ἄδικος *unjust*
ἄθλιος *unhappy*
ἄμαχος *invincible*
ἄξιος *worthy*
ἀριστερός *left*
βαρύτονος *barytone*
βασιλικός *royal*
γεωργικός *agricultural*
γυμνός *naked*
δεξιός *right* (dexter)
δῆλος *manifest*
διάλιθος *set with stones*
διάφορος *difference*

δίκαιος *just*
δυνατός *possible*
ἑλαφρός *easy*
ἐρυθρός *red*
εὔκαιρος *opportune*
ζηλότυπος *jealous*
ἡμίγυμνος *half-naked*
θαυμάσιος *wonderful*
θεῖος *divine*
θερμός *warm*
θνητός *mortal*
ἴδιος *own*
ἱερός *holy*
καθαρός *clean, pure*

κοινός common
λάλος talkative
λεῖος smooth
λευκός white
μαλακός soft
μόνος alone
ξένος strange
ὀξύθυμος wrathful
ὀρθός right, straight
πολυφάγος gluttonous
πρόθυμος ready, willing
σεμνός venerable
σκληρός hard
σοφός wise
σπάνιος rare
στενός narrow
ταλαίπωρος miserable
τυφλός blind
φιλότεκνος loving children
χωλός lame

APPENDIX D.

CATALOGUE OF REGULAR VERBS. p. 196.

Preliminary Notes.

1. In this Catalogue, it is to be assumed of every verb in respect to which nothing is specified, that it has the Aorist and the Perfect after the *first* form; and that its whole conjugation is sufficiently obvious from the rules given in the grammar. This is also the case in respect to every particular tense, which is not expressly specified. Consequently, when e. g. under any verb there stands simply *Aor.* 2, in order to shew that this verb has this form of the Aorist, it refers solely to the *Aor. Act.* (and *Mid.*) while the Aor. Pass. and Perf. Act. are to be made according to the first form.

2. Where the *Aor.* 2 *Pass.* is specified, the *Aor.* 1 *Pass.* must nevertheless be always formed; since it very often exists as a less frequent form together with the Aor. 2; and the verbs in which it was not used at all cannot with certainty be specified.

3. The *Perf. Act.* in a multitude of verbs is indeed not in use; but still this can rarely be affirmed with certainty; and therefore it is to be formed in every verb according to the appropriate analogy, and then the Perf. Pass. derived from it.

4. The formation of the *Passive* can also be admitted without scruple even in *intransitive* verbs; since there are examples where the 3 per. Pass. of intransitives is employed.

5. To form the *Middle*, however, from verbs in which it is not in use, would be an exercise in barbarisms, without utility. In order, therefore, to be able to practise here with certainty and profit, the *Mid.* is specified under all verbs in which it is found. It must however be noted, that in many such verbs it occurs only in certain *compounds*, which must be learned from the lexicon. For practice in formation, however, the simple verbs can be used without scruple.—When nothing further stands than MID. the Aorist and Fut. Mid. conform to the same tenses in the Active.

6. All verbs are regarded as regular, of which the several forms accord with the rules given in the grammar, without reference to their *signification* or its anomalies. Hence not only *Deponents* both of the Passive and Middle form (§ 113. 3) stand in the catalogue; but also those verbs in which single tenses deviate from the appropriate signification of their form. This, however, is marked in all important cases.

7. The name—*Fut. Mid.*—immediately after the Active, shews, that such a verb (by § 113. 4) assumes the Future from the Middle form, though with a fully Active signification.

8. The expression—*Pass. takes σ*—refers everywhere to the *Perf.* and *Aor.* 1; but stands only with verbs in which this does not follow as a matter of course. §§ 98, 100.

I. BARYTONE VERBS. p. 196.

ἀγάλλω adorn. MID. *be ostentatious.*
ἀγγέλλω announce.—MID.—Aor. 2 Act. and Mid. are less usual.
ἀγείρω assemble.—Att. redupl.—MID.
ἄγχω strangle trans. MID. intrans.
ἄδω contr. from *ἀείδω sing.* Fut. Mid.
ἀθροίζω assemble
ἀθύρω play
αἰκίζω abuse
αἰνίσσομαι, ττομαι, Dep. Mid. *clothe in riddles.*
αἴρω raise. See § 101. n. 2, and comp. Anom. Catal.—MID.
ἄϊσσω Act. and Pass. Depon. *spring, hasten.* Att. *ᾄττω* or *ἄττω.*
αἰσχύνω shame. Pass. *am ashamed.* See § 101. n. 8.
ἄϊω hear, only Pres. and Impf.—Augm. § 84. n. 2.
ἀκούω hear, Fut. Mid.—Perf. *ἀκήκοα,* Plup. *ἠκηκόειν* § 85. 2, 3.—Pass. takes *σ*; Perf. Pass. without redupl.
ἀλαλάζω shout for joy, F. *ξω.* § 92. n. 1.
ἀλείφω anoint.—Perf. § 85. 2.—MID.
ἀλλάσσω, ττω, change.—Pass. Aor. 2.
ἅλλομαι Dep. Mid. *leap,* § 101. n. 2. and comp. Anom. Catal.
ἀμβλύνω blunt.
ἀμείβω change.—MID.
ἀμέλγω milk
ἀμύνω ward off.—Perf. wholly wanting.—MID.
ἀνύω complete, § 95. n. 3.—Pass. takes *σ.*—MID.
ἅπτω kindle.
ἅπτω fasten to. MID. *seize, touch.*
ἄρδω water. Pass. only Pres. and Impf.
ἁρμόττω and *ἁρμόζω adapt.*—MID.
ἀρύω draw water, forms its tenses like *ἀνύω.*—MID.
ἄρχω rule.—MID. *begin.*
ἀσπάζομαι Dep. Mid. *embrace, salute*
ἀσπαίρω palpitate
ἀστράπτω lighten, glisten
βαδίζω go. Fut. Mid.
βάπτω dip. Characteristic *φ.*—Pass. Aor. 2.
βδάλλω milk
βήσσω, ττω, cough
βιάζομαι Dep. Mid. *force.* Pass. § 113. n. 6.
βλάπτω injure. Charact. *β.*—Pass. Aor. 2.
βλέπω see. Pass. Aor. 2. § 100. n. 7.
βλύζω spring up (as water).
βουλεύω counsel.—MID.
βράζω or *βράσσω, ττω, boil, ferment, winnow.* Fut. *σω.*
βρέμω murmur, roar. No Aor. and no Perf.

βρέχω, wet, soak.—Pass. with Aor. 2, *am wet.*
γέμω am full. No Aor. and no Perf.
γεύω cause to taste. MID. *taste.*
γλύφω carve. Augm. of the Perf. § 83. n. 1.
γνωρίζω recognize
γράφω write.—Pass. Aor. 2. § 100. n. 6.—MID.
δακρύω weep.
δανείζω lend on interest.—MID. *borrow on interest.*
δέρω flay.—Pass. Aor. 2.
δεσπόζω rule
δεύω moisten
δέχομαι Dep. Mid. *receive, take.*—Pass. see § 113. n. 6.
δικάζω judge.—MID.
διώκω (not a compound) *pursue*
δουλεύω serve
δρέπω pluck.—MID.
ἐθίζω accustom. Augm. *ει*, § 84. 2.
εἰκάζω conjecture. Augm. § 84. n. 2.
εἴκω yield. Augm. § 84. n. 2 and 4. Not to be confounded with the Anom. *εἶκω.*
εἴργω exclude. Augm. § 84. n. 2 and 4. See also Anom. Catal.
ἐλέγχω confute.—Att. redupl.—Perf. Pass. § 98. n. 7.
ἑλίσσω, ττω, wind. Augm. *ει.*—Perf. Act. does not occur. Perf. Pass. *εἵλιγμαι* and *ἑλήλιγμαι.*—MID.
ἕλκω, see Anom. Catal.
ἐλπίζω hope.—*ἔλπω* see Anom. Catal.
ἑορτάζω celebrate. Augm. § 84. n. 9.
ἐπείγω (not a compound) *impel;* Pass. *hasten*
ἐπιτηδεύω be diligent. Augm. § 86. n. 5.
ἐργάζομαι Dep. Mid. *work.* Augm. *ει.*—Pass. see § 113. n. 6.
ἐρείδω prop.—Att. redupl.—MID.
ἐρέσσω, ττω, ρον. Fut. *σω.*
ἐρεύγω spit out.—Aor. 2.—MID.
ἐρίζω strive, emulate.—Att. redupl.
ἑρμηνεύω interpret
ἕρπω creep. Augm. *ει.*
ἑτάζω, comm. *ἐξετάζω, examine*
εὐθύνω make straight
εὔχομαι Dep. Mid. *pray.* See § 84. n. 2.
ἥδω delight
ἥκω come, am here. No Aor. and no Perf.
θάλλω sprout.—Perf. 2.
θάλπω warm
θαυμάζω wonder at. Fut. Mid.
θέλγω enchant
θερίζω harvest
θήγω whet
θλίβω crush. — Pass. Aor. 2. § 100. n. 6.
θραύω break in pieces.—Pass. takes *σ.*
θύω, see Anom. Catal.
ἱδρύω set. — MID.
ἰθύνω make straight
ἱκετεύω supplicate
ἱμείρω Act. and Pass. Depon. *desire*
ἱππεύω ride
ἰσχύω am able
καθαίρω (not a compound) *purify.* — Aor. 1 takes *η.* — MID.
καίνω kill. — Aor. 2. — Perf. wholly wanting. — Pass. only Pres. and Impf.
καλύπτω wrap up. — MID.
κάμπτω bend.—Pass. Perf. § 98. n. 8.
κείρω shear. — Pass. Aor. 2.—MID.
κελεύω command. — Pass. takes *σ.*
κέλλω land. F. *κέλσω*, § 101. n. 3.
κηρύσσω, ττω, proclaim
κινδυνεύω be in danger
κλείω, see Anom. Catal.
κλέπτω steal. Fut. Mid. — Perf. § 97. n. 1. — Pass. Aor. 2.
κλίνω incline, § 101. 9. — Pass. Aor. 1 and 2. — MID. rarely.
κλύζω rinse
κνίζω itch, burn
κολάζω punish. Fut. Mid.
κολούω mutilate. — Pass. with and without *σ.*
κομίζω bring. MID. *receive.*
κονίω bedust (*κονῖσω, κεκόνῖμαι*)
κόπτω cut. — Perf. 1. (epic Perf. 2.) — Pass. Aor. 2. — MID.

κραίνω *accomplish*
κρίνω *judge*, § 101. 9. — MID.
κρούω *strike*.—Pass. takes σ.—MID.
κρύπτω *conceal*. Charact. β. — Pass. Aor. 1 and 2. — MID.
κτίζω *found*
κυλίω *roll*. — Pass. takes σ.
κωλύω *hinder*
λέγω *say*. — MID.—See this verb in Anom. Catal. on account of some compounds.
λείβω *pour out*
λείπω *leave*. — Aor. 2. — Perf. 2. — MID.
λέπω *shell*. — Pass. Aor. 2 by § 100. n. 7.
λήγω *leave off*
λογίζομαι Dep. Mid. *compute, conclude*
λυμαίνω *spoil*. Aor. 1 takes η.—MID.
λύω, see Anom. Catal.
μαίνομαι, see Anom. Catal.
μαλάσσω, ττω, *soften*
μαραίνω *cause to wither*.—Aor. 1 takes ᾱ. — Pass. *wither*.
μέμφομαι Dep. Mid. *censure*
μένω, see Anom. Catal.
μερίζω *divide out*. — MID.
μηνύω *point at*
μιαίνω *soil*. — Aor. 1 takes η.
μολύνω *stain, soil*
νέμω, see Anom. Catal.
νεύω *nod*
νήχομαι Dep. Mid. *swim*
νίφω *snow*
νομίζω *suppose*
ὀδύρομαι Dep. Mid. *lament*
οἰκτείρω *bemoan*
οἰμώζω *wail*, § 92. n. 1. — Fut. Mid.
ὀκέλλω *land*, trans. and intrans.
ὀξύνω *sharpen, irritate*
ὀνειδίζω *reproach, revile*
ὀνομάζω *name*
ὁπλίζω *arm*. — MID.
ὀρέγω *reach out*. — Att. redupl. — MID.
ὁρίζω *bound*. — MID.
ὀρύσσω, ττω, *dig*. — Att. redupl. — MID.
παιδεύω *educate*
παλαίω *wrestle*. — Pass. takes σ.
πάλλω *brandish*. — Pass. Aor. 2.
πάσσω *bestrew*. F. σω. — MID.
πατάσσω, see Anom. Catal.
παύω *cause to cease*. — Pass. Aor. 1. § 100. n. 1. — MID.
πείθω, see Anom. Catal.
πείρω *pierce*. — Pass. Aor. 2.
πέμπω *send*. Perf. § 97. n. 1.—Perf. Pass. § 98. n. 8. — MID.
πένομαι *am poor*; only Pres. and Impf.
περαίνω *accomplish*. — Aor. 1, § 101. 4. — MID.
πιέζω *press*
πιστεύω *believe*
πλάσσω, ττω, *form*. F. σω. — MID.
πλέκω *braid*. — Pass. Aor. 2.—MID.
πλύνω *wash*, § 101. 9.
πνίγω *suffocate* trans. Fut. Mid. — Pass. *suffocate*, intrans. Aor. 2. § 100. n. 6.
πορεύω *bring, conduct*. — Pass. *journey*
πορίζω *procure*.—MID. *gain, acquire*
πράσσω, ττω, *do, find myself* (well or ill). Has always long α, § 7. n. 4. — Perf. 1 *have done*. Perf. 2 πέπρᾶγα *have been* well or ill. (But see the *Ausführl. Sprachl.* in the Catal. of Anom. Verbs.) — MID.
πρέπω *become*; only Active.
πρίω *saw*. — Pass. takes σ.
πταίω *stumble*. — Pass. takes σ.
πτήσσω *stoop down*
πτίσσω *stamp*. Fut. σω.
πτύσσω *fold*. — MID.
πτύω *spit*. — Pass. takes σ.
πύθω (long υ) *cause to rot*. — Pass. *am rotten*.
ῥάπτω *sew*, § 92. n. 5.
ῥέπω *sink*
ῥίπτω, see Anom. Catal.
σαίνω *wag, flatter*; only Active. — Aor. 1 takes η.

σαίρω *sweep.* — Aor. 1 takes η. — Perf. 2 has the special signification *grin*, as Present.
σέβομαι Dep. Pass. *venerate*
σείω *shake.* — Pass. takes σ. — MID.
σημαίνω *mark.* — Aor. 1 takes η. — MID.
σήπω *cause to rot.* — Pass. *am rotten*, has Aor. 2, to which also Perf. 2 belongs.
σίνομαι *injure*
σκάζω *limp*
σκάπτω *excavate.* Charact. φ. — Pass. Aor. 2.
σκέπω *cover*
σκέπτομαι Dep. Mid. *look about.*
σκευάζω *prepare.* — MID.
σκήπτω Act. and Mid. *lean upon, support myself.*
σκώπτω *scoff*
σπείρω *sow.* — Pass. Aor. 2. — MID.
σπένδω, see Anom. Catal.
σπεύδω *hasten*
σπουδάζω *do with zeal.* — Fut. Mid.
στάζω *drop, trickle.* § 92. n. 1.
στέγω *cover*
στείβω *tread upon.*—Pass. Aor. 2.
στείχω *stride, proceed,* Aor. 1 and 2.
στέλλω *send.* — Pass. Aor. 1 and 2. — MID.
στένω *sigh;* only Pres. and Impf.
στενάζω *groan.* § 92. n. 1.
στέργω *love, am contented.* — Perf. 2.
στέφω *stuff, crown.* — MID.
στηρίζω *prop, support,* § 92. n 1. — MID.
στοχάζομαι Dep. Mid. *conjecture.*
στρατεύω Act. and Mid. *take the field*
στρέφω *turn,* § 98. n. 3. § 100. n. 3.— Pass. Aor. 1 and 2. — MID.
συρίζω *pipe, whistle.*
σύρω *draw, drag.* — Pass. Aor. 2. — MID.
σφάλλω *deceive.* — Pass. Aor. 2.
σφάττω *slaughter.* — Pass. Aor. 2.
σφίγγω *fasten, bind fast.* — Pass. Perf. § 98. n. 7.
σφύζω *beat, palpitate,* § 92. n. 1.
σχίζω *split*
σχολάζω *have leisure*
ταράσσω, ττω, see Anom. Catal.
τάσσω, ττω, *arrange.*—Pass. Aor. 1 and 2.—MID.
τέγγω *moisten, wet*
τείνω *extend,* § 101. 9.
τεκμαίρω *fix, limit.*—Aor. 1 takes η. —MID. *prove.*
τεκταίνω *work as carpenter,* etc.—Aor. 1 takes η.
τέλλω an old word, which occurs chiefly in compounds, e. g. *ἐπιτέλλω order, give commission,* § 101. 8.—MID.
τεύχω, see Anom. Catal.
τήκω *soften, melt.*—Pass. *melt* intrans. has Aor. 2, to which also the Perf. 2 belongs.
τίλλω *pluck, pull,* § 101. 4.—MID.
τίω, see Anom. Catal.
τινάσσω *shake vehemently.*—MID.
τρέμω *tremble;* has no Aor. and no Perf.
τρέπω *turn,* § 97. n. 1. § 98. n. 3. § 100. n. 3.—Aor. 2 is the most usual in Act. Pass. and MID.
τρέφω *nourish,* see Anom. Catal.—MID.
τρίβω *rub.*—Pass. Aor. 2, § 100. n. 6.
τρίζω *chirp,* Fut. ξω.—Perf. *τέτριγα.*
ὑβρίζω *insult, abuse.*
ὑφαίνω *weave.* Aor. 1 takes η.
ὕω *rain.* Pass. takes σ.
φαίνω, see Anom. Catal.
φαρμάσσω, ττω, *treat with medicine.*
φείδομαι Dep. Mid. *spare*
φθέγγομαι Dep. Mid. *sound.*—Perf. § 98. n. 7.
φθείρω, see Anom. Catal.
φλέγω *burn* trans.—Pass. Aor. 2, § 100. n. 7.
φράζω *say, inform.*—MID.
φράσσω, ττω, *shut in, inclose.*—Pass. Aor. 2.—MID.
φρίσσω, ττω, *shudder.*—Charact. κ.—Perf. 2.
φροντίζω *take interest in*
φρύγω *roast.*—Pass. Aor. 2, § 100. n. 6.

φυλάσσω, ττω, *guard.*—MID.
φύρω, see Anom. Catal.
φυτεύω *plant*
χαρίζομαι Dep. Mid. *gratify, oblige.*
χορεύω *dance*
χρήζω *need, require*; only Pres. and Impf.—Comp. the Anom. χράω.
χρίω *anoint.*—Pass. takes σ.—MID.
ψάλλω *play the harp, sing*
ψαύω *touch.* Pass. takes σ
ψέγω *censure*
ψεύδω *delude.*—MID. *deceive, lie*
ψηφίζω *count, reckon.*—MID. *decide by vote*
ψύχω, see Anom. Catal.
ὠδίνω *be in travail.*

II. CONTRACTED VERBS. p. 215.

ἀγαπάω *love*
ἀγνοέω *know not.* Fut. Mid.
ἀδικέω *do wrong*
αἰδέομαι Dep. Pass. and Mid. *am ashamed.*—Fut. ἐσομαι.—Pass. Perf. and Aor. take σ.
αἱματόω *make bloody*
αἱρέω, see Anom. Catal.
αἰτέω *ask, demand.*—MID.
αἰτιάομαι Dep. Mid. *accuse*
ἀκέομαι Dep. Mid. *heal.*—Fut. ἔσομαι.—Perf. takes σ
ἀκολουθέω *follow*
ἀκριβόω *know accurately.*—MID.
ἀκροάομαι Dep. Mid. *hear*
ἀλάομαι Dep. Pass. *wander about*
ἀλγέω *suffer pain*
ἀλοάω *thresh*, § 95. 5.
ἀμάω *mow.*—MID.
ἀμφισβητέω *strive, am of a different opinion.* Augm. at the beginning.
ἀνιάω (not a compound) *afflict.*—Pass. with Fut. Mid. *afflict myself, grieve.*
ἀξιόω *esteem worthy*
ἀπαντάω *meet.* Fut. Mid.—Augm. in the middle.
ἀπατάω (not a compound) *deceive*
ἀπειλέω (not a compound) *threaten*
ἀράομαι Dep. Mid. *pray*
ἀριθμέω *number.*—MID.
ἀρκέω *suffice*, retains ε in flexion.—Pass. with the same signification takes σ.
ἀρνέομαι Dep. Pass. *deny*
ἀρόω *till, plough*, retains ο in flexion.—Att. redupl.—Pass. without σ.
ἀρτάω *hang up, fasten.*—MID.
ἀσκέω *exercise*
ἀυλέω *play the flute*
βιόω, see Anom. Catal.
βοάω *cry out*, § 95. 5.—Fut. Mid.
βουκολέω *pasture* trans.
βροντάω *thunder*
γελάω *laugh*, Fut. Mid.—Has α short in flexion. Pass. takes σ.
γεννάω *beget.*—MID.
δαπανάω Act. and Dep. Pass. *expend, lay out*
δεξιόομαι Dep. Mid. *salute with the right hand.*
δέω, see Anom. Catal.
δηλέω *injure.*—MID.
δηλόω *make known.*
διαιτάω (not a compound) *am arbitrator.* Pass. *live, sojourn.*—Augm. § 86. n. 6.
διακονέω (not a compound) *minister to, serve.*—Augm. § 86. n. 6.—MID. with the same signif.
διψάω *am thirsty*, § 105. n. 5.
δουλόω *enslave.*—MID.
δράω *do.*—Different from the Anom. διδράσκω.
δυστυχέω *am unhappy*
ἐάω *let, permit.*—Augm. ει.
ἐγγυάω *give as pledge, pawn.*—MID. *pledge myself.*
ἐγχειρέω *put into one's hands, deliver.* Augm. § 86. n. 5.
ἐλεέω *compassionate*
ἐμέω *vomit*, retains ε in flexion.—Att. redupl.—Pass takes σ.
ἐναντιόομαι Dep. Pass. *am opposed.*—Augm. at the beginning.
ἐνθυμέομαι Dep. Pass. *have in mind, think upon.*—Augm. § 86. n. 5.

ἐνοχλέω *burden, molest.*—Augm. § 86. n. 6.
ἐπιθυμέω *desire.*—Augm. § 86. n. 5.
ἐπιχειρέω *undertake.*—Augm. § 86. n. 5.
ἐράω, see Anom. Catal.
ἐρευνάω Act. and Mid. *search out, investigate*
ἐρημόω *make desert*
ἐρυθριάω *blush*
ἐρωτάω *ask, question*
ἑστιάω *entertain.*—Augm. ει.
εὐεργετέω *do good to.*—Augm. § 86. 2.
εὐσεβέω *am pious.*—Augm. § 86. 2.
εὐωχέω *entertain.* Pass. *feast, revel.*—Augm. § 86. 2.
ζάω, see Anom. Catal.—§ 105. n. 5.
ζέω *boil* intrans. retains ε in flexion.
ζηλόω *emulate, rival*
ζημιόω *punish*
ζητέω *seek*
ζωγραφέω *paint*
ἠβάω *am young*
ἡγέομαι Dep. Mid. *suppose*
ἡμερόω *tame*
ἡττάομαι only Pass. *am inferior, am overcome*
ἠχέω *sound*
θαῤῥέω, θαρσέω, *have confidence*
θεάομαι Dep. Mid. *behold, view*
θηράω *hunt,* Fut. Mid.
θλάω *crush,* has α short in flexion.—Pass. takes σ.
θρηνέω *lament, bewail*
θυμιάω *burn incense*
θυμόω *become angry*
ἰάομαι Dep. Mid. *heal*
ἱδρόω *sweat*
ἑλάω *draw* sc. water.—MID.
ἱστορέω *search into, inquire*
κακόω *injure, weaken*
καυχάομαι Dep. Mid. *boast*
κεντέω *prick, sting*
κινέω *move*
κλάω *break,* has α short in flexion.—Pass. takes σ.—Must not be confounded with κλάω, κλαίω, see Anom. Catal.
κληρόω *choose by lot.* MID. *cast lots.*
κνάω *scrape,* § 105. n. 5.
κοιμάω *put to sleep.* Pass. (epic Mid.) *sleep*
κοινόω Act. and Mid. *make common, share*
κοινωνέω *participate*
κολλάω *glue*
κολυμβάω *swim*
κορέω *sweep;* diff. from Anom. κορέννυμι
κοσμέω *adorn*
κοτέω Act. and Mid. *excite a grudge, irritate;* retains ε in flexion
κρατέω *have power, hold fast*
κροτέω *beat, clap*
κτυπέω *resound, make a noise*
κυβερνάω *steer, guide*
λαλέω *speak*
λιπαρέω *implore*
λοιδορέω Act. Pass. and Mid. *reproach, revile*
λυπέω *grieve, mortify*
λωβάομαι Dep. Mid. *misuse*
λωφάω *relax, yield*
μαρτυρέω *testify*
μειδιάω *smile*
μετρέω *measure.*—MID.
μηχανάομαι Dep. Mid. *produce by art, contrive.*
μιμέομαι Dep. Mid. *imitate*
μισέω *hate*
νέω, see Anom. Catal.
νικάω *conquer*
νοέω *think*
νουθετέω *admonish*
ξέω *scrape, polish;* retains ε in flexion. Pass. takes σ.
οἰκέω *inhabit*
οἰκοδομέω *build.*—MID.
ὀκνέω *am slothful, will not*
ὁμολογέω *agree, confess*
ὀπτάω *roast*
ὀρθόω *set upright, erect.*—MID.—Compound ἀνορθόω, Augm. § 86. n. 6.
ὁρμάω Act. and Pass. *press forward, endeavour*
ὁρμέω *lie at anchor*
ὀρχέομαι Dep. Mid. *dance*

ὀχέω *drive* trans.—Pass. *drive* intrans.
παροινέω *am enraged.*—Augm. § 86. n. 6.
πατέω *tread*
πεινάω *am hungry,* § 105. n. 5.
πειράω *tempt, prove.*—πειράομαι with Fut. Mid. and Aor. Pass. *attempt, undertake*
περάω, see Anom Catal.
πηδάω *leap.* Fut. Mid.
πλανάω *cause to wander.* Pass. *wander*
πλεονεκτέω *am covetous*
πληρόω *fill*
πονέω Act. and Mid. *labour.* Fut. ήσω and έσω
πτερόω *furnish with wings*
πωλέω *sell*
ῥιζόω *cause to take root.* Pass. *take root*
σημειόω *mark.*—MID.
σιγάω *am silent.* Fut. Mid.
σιτέομαι Dep. Mid. *eat*
σιωπάω *am silent.* Fut. Mid.
σκιρτάω *leap about, spring*
σμάω, see Anom. Catal.
σπάω *draw,* has *α* short in flexion.—Pass. takes *σ.*—MID.
στεφανόω *crown.*—Mid.
συλάω *plunder*
σφριγάω *swell from fulness*
τελέω *finish;* retains *ε* in flexion.—Pass. takes *σ.*—MID.
τηρέω *watch*
τιμάω *honour.*—MID.
τιμωρέω *help, avenge.*—MID.
τολμάω *dare*
τρέω *tremble,* § 105. n. 2. Retains *ε* in flexion.
τρυπάω *bore*
τρυφάω *am effeminate, revel*
φθονέω *envy*
φιλέω *love*
φοβέομαι Dep. Pass. *fear*
φοιτάω *visit*
φυσάω *blow*
χαλάω *relax, remit, yield;* has *α* short in flexion. Pass. takes *σ.*
χειρόω Act. more comm. Mid. *subdue, subject to myself*
χωρέω *go away, yield.* Fut. Mid.
ψάω *rub,* § 105. n. 5.—MID.

APPENDIX E.

Technical Grammatical Expressions.

I. *Greek.*

1. Letters. *στοιχεῖα letters; φωνήεντα καὶ σύμφωνα vowels and consonants; ἄφωνα mutes, ἡμίφωνα semivowels, ὑγρά* liquids; δασέα, ψιλά, μέσα, rough smooth, middle.*—*ἐπίσημον,* an old letter used only as a *numeral,* p. 22.

2. Accents, etc. *προσῳδίαι accents;* but under this name are also commonly included *quantity, breathing, apostrophe,* and *hypodiastole* (§ 15. 2. comp. § 7. 1); *ὀξεῖα, βαρεῖα, περισπωμένη, grave, acute, circumflex.*—*πνεύματα breathings; δασεῖα καὶ ψιλή* (sc. *προσῳδία*) *rough and smooth.*—*στιγμή, τελεία στιγμή, point, period, μέση στιγμή colon, ὑποστιγμή comma.*—*χρόνος quantity, συλλαβὴ δίχρονος* (anceps) *doubtful syllable.*—*χασμωδία* † *hiatus.*

* These are also called *ἀμετάβολα,* because they are *not changed* in declension and conjugation.

† The form *χασμῳδία,* as it is sometimes written, is false; for there is nothing of *ᾄδω* in this word, which comes from *χασμῴδης having gaps.*

3. PARTS OF SPEECH. *ὄνομα noun* (*ὄνομα προσηγορικόν substantive, ἐπιθετικόν adjective, κύριον proper name*); *ἀντωνυμία pronoun, ἄρθρον article* (*προτασσόμενον, ὑποτασσόμενον*, or *-ακτικόν, prepositive, postpositive*); *μετοχή participle, ῥῆμα verb, ἐπίῤῥημα adverb, πρόθεσις preposition, σύνδεσμος conjunction.* The interjections are included under adverbs.

4. ACCIDENTS OF NOUNS, ETC. *γένος ἀρσενικόν, θηλυκόν, οὐδέτερον*, Masc. Fem. Neut.—*ἀριθμὸς ἑνικός, δυϊκός, πληθυντικός*, Sing. Dual, Plural.—*κλίσις declension, πτώσεις cases*; *ὀρθή* or *εὐθεῖα*, or also *ὀνομαστική*, Nom. *γενική* Gen. *δοτική* Dat. *αἰτιατική* Acc. *κλητική* Voc. *πτώσεις πλάγιαι* oblique cases.

ὄνομα ἀπολελυμένον or *ἀπόλυτον*, also *ἁπλοῦν* and *θετικόν, positive*; *συγκριτικόν comparative, ὑπερθετικόν superlative.*

5. ACCIDENTS OF VERBS, ETC. *συζυγία conjugation*, under which however the Greeks understand different *classes* of verbs which are conjugated alike, e. g. the verbs, *λ, μ, ν, ρ*. What we mean by the verb *conjugate*, as also by *declension*, is called in Greek *κλίνειν, κλίσις, inflect, decline; inflection, declension.—θέμα theme* § 92. 6.—*πρόσωπα persons.*

αὔξησις συλλαβικὴ καὶ χρονική, Augm. syllab. et temp. — *ἀναδιπλασιασμός reduplication.*

διάθεσις character of the verb, according to which it is a *ῥῆμα ἐνεργητικόν, παθητικόν, μέσον, Active, Passive, Middle.—αὐτοπαθές intransitive, ἀλλοπαθές transitive.*

ἐγκλίσεις Moods; *ὁριστική* Indic. *ὑποτακτική* Subj. *εὐκτική* Opt. *προστακτική* Imper. *ἀπαρέμφατος* Infinitive.

χρόνοι Tenses; *ἐνεστώς* Present, *παρῳχημένος* Preterite, *μέλλων* Future; —*παρακείμενος* Perfect, *παρατατικός* Imperfect, *ὑπερσυντελικός* Pluperf. *ἀόριστος* Aorist.—(*παράτασις duration, συντέλεια completion, momentary action.*)

σύνθεσις proper composition; *παράθεσις loose composition*, i. e. arising from mere juxtaposition; *παρασύνθετα words derived from compound words.*

II. *English.**

Prosody, see § 7. 1. | *Position*, § 7. 8.
Pure vowels, § 28. 1. | *Hiatus*, § 29. 1.

Synaeresis, the contraction of vowels.

Diaeresis, the separation of two vowels, § 15. 3.

Resolution into a double sound, 105. n. 10.

Synalœphe, the union of two syllables in one, chiefly in two words following one another. It includes both

Elision, § 28 3. and *Crasis*, § 29. 2.

Synizesis or *Synecphonesis*, § 28. n. 6. Append. A. 7.

* From the Author's *Schul-Grammatik*, 8th Ed. p. 383.

Aphaeresis, the taking away of one or more letters from the beginning of the usual form of a word; e. g. *εἴβω* poetic for *λείβω*, *ἦ* for *φῇ* or *ἔφη*, § 109. I. 4.

Syncope, the same in the middle of a word; e. g. *τέρος* for *τέρατος*, *πατρός* for *πατέρος*, § 47.

Apocope, the same at the end of a word, e. g. *πάρ* for *παρά*, § 117. n. 2.

Prosthesis, the addition of one or more letters at the beginning of the usual form of a word, e. g. *σμικρός* for *μικρός*.

Epenthesis, the same in the middle of a word, e. g. *πτόλεμος* poetic for *πόλεμος*.

Paragoge, the same at the end of a word; e. g. *ἐνί* for *ἐν*.

Metathesis, the transposition of letters, § 19. n. 2. § 110. 11.

Diastole and *Hypodiastole*, § 15. 2.

Metaplasm, § 56. 5.
Abundans, § 56. 4.
Characteristic, § 91. 2.
Union-vowel, § 87. n. 1.
Anastrophe, § 117. 3.
Heteroclite, § 56. 5.
Genus Epicoenum, § 32. n. 3.
Theme, § 92. 6.

Tmesis, the separation of the preposition of a compound verb from the verb, e. g. *ἀπ' ὧν ἔδοντο* Ionic for *ἀπέδοντο οὖν*, § 147. n. 10.

Correlatives, § 78. § 116.

Verbs Transitive, those which take an immediate object in the Accus. upon which the action *passes over*.

—— *Intransitive* or *Neuter*, those which take no immediate object, § 131. 2.

—— *reflexive* and *reciprocal*, § 89. 1. comp. § 74. 3, 4 and marg. note.

—— *causative* } § 113. 2.
—— *immediate* }

—— *impersonal*, § 129. 10.

Apposition, when one noun is joined to another in the same case, for the sake of explanation or further description; e. g. *Κῦρος βασιλεύς*, *Cyrus the king*; *ἐμοὶ σῷ πατρί*, *to me thy father*.

Hypothetical Construction, § 139. 9.

Attraction, § 142. 2. § 143. 3. § 151. I.

Asyndeton, § 149 under *δέ*, p. 425.

Hyperbaton, when one or more words are placed out of their natural order; e. g. *ἐν ἄλλοτε ἄλλῳ*, for *ἄλλοτε ἐν ἄλλῳ*, "another time in another—;" §151. III. 1.

Ellipsis, the omission of one or more words, § 151. IV.

Pleonasm, when one or more words, strictly taken, stand superfluously, inasmuch as their sense is already contained in the context. Comp. § 133. n. 2 towards the end.

Anacoluthon, § 151. II.

APPENDIX F.

CHARACTERS AND ABBREVIATIONS IN WRITING.

1. Besides the Abbreviations given in § 2. n. 2, which are still found in modern printing, it is necessary, in order to read the early editions, to become acquainted with a multitude of other characters. This object however would be less completely effected by giving a full catalogue of all the characters employed, which would only serve to confuse the eye, than by a selection of such as we here subjoin in a tabular view, where they can easily be committed to memory, or readily referred to. The method here adopted is, first, to give certain simple elements which everywhere occur in the compound characters; and then also certain compounds, by the analogy of which other compound characters may be recognized, wherever they are met with.

2. In this Table therefore, Series I contains only forms of *single letters* which are no longer used in ordinary printing; and even not in the earlier, except as elements of more complicated characters. Thus, e. g. the twofold form of ε, which is found in the characters for ἐν and ἐπί in Col. IV; and the form of σ, found in like manner in the characters for σα, σο, σω, in Col. V. Both these letters, however, serve also as elements in characters not here given.

3. The unusual figure of the ϰ in Series I, must not be confounded (1) with the η, as an element of ην in Series II; nor (2) with the character for τι at the end of the same series; especially when the upper part of this character is not bent far enough back, as is the case with some kinds of type.

4. Of the three forms of ν in Series I, the first was formerly very common, and the second is the same furnished with the stroke of union on the right. It is obvious, that the letter in this shape stands in the same relation to the common μ, as *N* to *M*. The third form of the ν was used as a final letter, and is common in many current editions, especially those printed at Bâle, e. g. of Eustathius; and must not be confounded with the very similar character for στ in Col. V.

5. Series II contains several characters, the elements of which would not at first sight be obvious; and which are therefore separated from the alphabetical Columns III—VI. This might indeed have been done also with some of those beginning with ἐπ in Col. IV; but it was thought preferable to leave these latter all standing together, for the sake of easier comparison.

6. The columns III—VI contain therefore only such characters, whose initial letter, with the help of Series I, may be easily ascertained. They all stand in alphabetical order.

TABLE OF ABBREVIATIONS.

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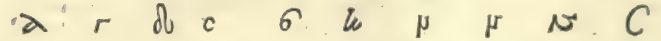

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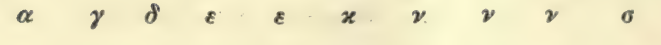

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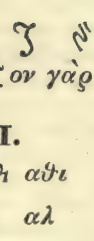

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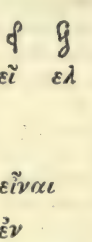

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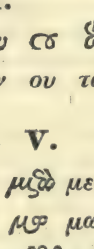

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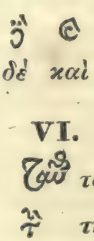

GREEK INDEX.

NOTE. This Index is not intended to supersede the necessity of constant reference to the Alphabetical Catalogues of Irregular Nouns and Verbs in § 58 and § 114, where all such words and their various forms are particularly to be sought, although a few of them may also stand here.

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TABLES

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By ALPHEUS CROSBY,
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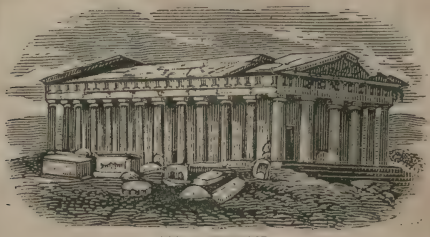

ΤΟ ΘΗΣΕΙΟΝ.

Μέμνησθ' Ἀθηνῶν Ἑλλάδος τε.
Æschylus.

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"Greek, — the shrine of the genius of the old world; as universal as our race, as individual as ourselves; of infinite flexibility, of indefatigable strength, with the complication and the distinctness of nature herself; to which nothing was vulgar, from which nothing was excluded; speaking to the ear like Italian, speaking to the mind like English; with words like pictures, with words like the gossamer film of the summer; at once the variety and picturesqueness of Homer, the gloom and the intensity of Æschylus; not compressed to the closest by Thucydides, not fathomed to the bottom by Plato, not sounding with all its thunders, nor lit up with all its ardors even under the Promethean touch of Demosthenes!" — Coleridge's *Study of the Greek Classic Poets*, Gen. Introd.

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PREFACE TO THE TABLES.

THE following tables have been prepared as part of a Greek Grammar. They are published separately in two forms; in duodecimo, for the convenience and economy of beginners in learning the Greek paradigms, and in large quarto, for the convenience of more advanced students in consulting and comparing them. To avoid confusion, and the disturbance of those local associations which are so important in learning the grammar of a language, every duodecimo page of the tables, whether in the duodecimo or in the quarto edition, presents, with a single exception, precisely the same appearance as in the larger work to which it belongs. Even the numbers denoting the book, chapter, section, and page, are throughout the same; and, indeed, in the duodecimo edition of the tables, every opening, with a single exception, is simply an opening in the grammar.

The principles upon which these tables have been constructed, are the following;

I. *To avoid needless repetition.* There is a certain ellipsis in grammatical tables, as well as in discourse, which relieves not only the material instruments of the mind, but the mind itself, and which assists alike the understanding and the memory. When the student has learned that, in the neuter gender, the nominative, accusative, and vocative are *always* the same, why, in each neuter paradigm that he studies, must his eye and mind be taxed with the examination of nine forms instead of three? why, in his daily exercises in declension, must his tongue triple its labor, and more than triple the weariness of the teacher's ear? To relieve, so far as possible, both instructor and pupil of that mechanical drudgery, which wastes, with-

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out profit, the time, strength, and spirit, which should be devoted to higher effort, these tables have been constructed with the following ellipses, which the student will supply at once from general rules.

1. In the paradigms of DECLENSION, the *vocative singular* is omitted whenever it has the same form with the nominative, and the following cases are omitted throughout;

α. The *vocative plural*, because it is always the same with the nominative.

β. The *dative dual*, because it is always the same with the genitive.

γ. The *accusative* and *vocative dual*, because they are always the same with the nominative.

δ. The *neuter accusative* and *vocative*, in all the numbers, because they are always the same with the nominative.

2. In the paradigms of ADJECTIVES, and of words similarly inflected, the columns of the *masculine* and *neuter* genders are united in the *genitive* and *dative* of all the numbers, and in the *nominative dual;* because in these cases the two genders never differ.

3. In the paradigms of CONJUGATION, the *first person dual* is omitted throughout, as having the same form with the first person plural, and the *third person dual* is omitted, whenever it has the same form with the second person dual, that is, in the primary tenses of the indicative, and in the subjunctive. The form in μεθον, though perhaps too hastily pronounced by Elmsley an invention of the Alexandrine grammarians, is yet, at most, only an exceedingly rare variety of the first person dual. The teacher who meets with it in his recitation room, may pretty safely call his class, as the crier called the Roman people upon the celebration of the Secular games, "to gaze upon that which they had never seen before, and would never see again." In the secondary tenses of the indicative, and in the optative, this form does not occur at all; and, in the remaining tenses, there have been found only five examples, two of which are quoted by Athenæus from a *word-hunter* (ὀνοματοθήρας), whose affectation he is ridiculing, while the three classical examples are all poetic, occurring, one in Homer (Il. Ψ, 485), and the other two in Sophocles (El. 950 and Phil. 1079). And yet, in the single paradigm of τύπτω, as I learned it in my boyhood, this "needless *Alexandrine*,"

"Which, like a wounded snake, drags its slow length along,"

occurs no fewer than twenty-six times, that is, almost nine times as often as in the whole range of the Greek classics.

4. The compound forms of the PERFECT PASSIVE SUBJUNCTIVE and OPTATIVE are omitted, as belonging rather to Syntax than to inflection.

II. *To give the forms just as they appear upon the Greek page*, that is, *without abbreviation and without hyphens.* A dissected and abbreviated mode of printing the paradigms exposes the young student to mistake, and familiarizes the eye, and of course the mind, with fragments, instead of complete forms. If these fragments were separated upon analytical principles, the evil would be less; but they are usually cut off just where convenience in printing may direct, so that they contain, sometimes a part of the termination, sometimes the whole termination, and sometimes the termination with a part of the root. Hyphens are useful in the analysis of forms, but a table of paradigms seems not to be the most appropriate place for them. In the following tables, the terminations are given by themselves, and the paradigms are so arranged in columns, that the eye of the student will usually separate, at a glance, the root from the termination.

III. *To represent the language according to its actual use, and not according to the theories or fancies of the Alexandrine and Byzantine grammarians.* Hence, for example,

1. The purely imaginary *first perfect active imperative* has been discarded.

2. For the imaginary *imperative* forms ἵσταθι, τίθετι, δίδοθι, δείκνυθι, have been substituted the actual forms ἵστη, τίθει, δίδου, δείκνυ.

3. Together with analogical but rare forms, have been given the usual forms, which in many grammars are noticed only as exceptions or dialectic peculiarities. Thus, βουλευέτωσαν and βουλευόντων, βουλεύσαις and βουλεύσειας, ἐβεβουλεύκεισαν and ἐβεβουλεύκεσαν (§ 284); βουλευέσθωσαν and βουλευέσθων, βουλευθείησαν and βουλευθεῖεν (§ 285); ἐτίθην and ἐτίθουν (§ 300); ἧς and ἧσθα, ἔσεται and ἔσται (§ 305).

4. The *second future active* and *middle*, which, except as a euphonic form of the first future, is purely imaginary, has been wholly rejected.

IV. *To distinguish between regular and irregular usage.* What student, from the common paradigms, does not receive the impression, sometimes never corrected, that the *second perfect* and *pluperfect*, the *second aorist* and *future*, and the *third future* belong as regularly to the Greek verb, as the first tenses bearing the same name; when,

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in point of fact, the Attic dialect, even including poetic usage, presents only about fifty verbs which have the second perfect and pluperfect; eighty-five, which have the second aorist active; fifty, which have the second aorist and future passive; and forty, which have the second aorist middle? The gleanings of all the other dialects will not double these numbers. Carmichael, who has given us most fully the statistics of the Greek verb, and whose labors deserve all praise, has gathered, from all the dialects, a list of only eighty-eight verbs which have the second perfect, one hundred and forty-five which have the second aorist active, eighty-four which have the second aorist passive, and fifty-eight which have the second aorist middle. And, of his catalogue of nearly eight hundred verbs, embracing the most common verbs of the language, only fifty-five have the third future, and, in the Attic dialect, only twenty-eight.

To some there may appear to be an impiety in attacking the venerable shade of *τύπτω*· but alas! it is little more than a shade, and, with all my early and long cherished attachment to it, I am forced, after examination, to exclaim, in the language of Electra,

'Αντὶ φιλτάτης
Μορφῆς, στοδόν τε καὶ σκιὰν ἀνωφιλῆ,

and to ask why, in an age characterized by its devotion to truth, a false representation of an irregular verb should be still set forth as the paradigm of regular conjugation, and made the Procrustes' bed, to which all other verbs must be stretched or pruned. The actual future of *τύπτω* is not *τύψω*, but *τυπτήσω*, the perfect passive is both *τέτυμμαι* and *τετύπτημαι*, the second aorist *ἔτυπον* is a rare poetic form, the first and second perfect and pluperfect active are not found in classic Greek, if, indeed, found at all, and the second future active and middle are the mere figments of grammatical fancy. And yet all the regular verbs in the language must be gravely pronounced defective, because they do not conform to this imaginary model.

In the following tables, the example of the learned Kühner has been followed, in selecting *βουλεύω* as the paradigm of regular conjugation. This verb is strictly regular, it glides smoothly over the tongue, is not liable to be mispronounced, and presents, to the eye, the prefixes, root, and terminations, with entire distinctness throughout. This is followed by shorter paradigms, in part merely synoptical, which exhibit the different classes of verbs, with their varieties of formation. It is scarcely necessary to remark, that, in the table of translation (§ 283), the form of the verb must be adapted to the number and person of the pronoun; thus, *I am planning*, *thou art*

planning, &c.; or that, in the translation of the middle voice, the forms of "*plan*" are to be changed into the corresponding forms of "*deliberate*"; and, in that of the passive voice, into the corresponding forms of "*be planned.*"

V. *To arrange the whole in the most convenient manner for study and reference.* The inflection of each word is exhibited upon a single page, or, if this is not possible, except in the case of βουλεύω, at a single opening. Words which the student may wish to compare, are presented, as far as possible, at the same opening. Thus a single opening exhibits all the nouns of the first and second declension, another, the declension of the numerals, article, and pronouns, another, the verbs ἵημι, εἰμί, and εἶμι, &c. In the quarto edition, a single opening presents all the tables of declension; another, the whole regular conjugation of the verb, including its terminations, paradigm, and translation; a third, all the verbs in μι, &c.

With respect to the manner in which these tables should be used, so much depends upon the age and attainments of the student, that no directions could be given which might not require to be greatly modified in particular cases. I would, however, recommend,

1. That the paradigms should not be learned *en masse*, but gradually, in connexion with the study of the principles and rules of the grammar, and with other exercises.

2. That some of the paradigms should rather be used for reference, than formally committed to memory. It will be seen at once, that some of them have been inserted merely for the sake of exhibiting differences of accent, or individual peculiarities.

3. That in adjectives and words similarly inflected, each gender should be repeated by itself. The association of forms which is fixed in learning the nouns, will not then be broken up in passing to the adjectives. The order in which the genders are repeated, seems to be indifferent. In the tables, the neuter is placed next to the masculine, because it is of the same declension, and has, in part, the same forms.

4. That in the first learning, and common repetition of the paradigms, the dual should be omitted. It is little more than a mere variety of the plural, of comparatively rare occurrence, and, from its regular simplicity of structure, may always be supplied with perfect ease from the tables of terminations, or from general rules. That it may be omitted or repeated at pleasure, it is placed last in the following tables. If any should object to this arrangement, as interfering with old associations, let them remember, that the book is de-

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signed for those whose only grammatical associations connect the plural immediately with the singular. I have no desire to change the habits of those who have already learned the Greek paradigms, but to discover, if possible, the best method for those who are yet to learn them.

5. That, in learning and consulting the paradigms, the student should constantly compare them with each other, with the tables of terminations, and with the rules of the grammar.

6. That the humble volume should not be dismissed from service, till the paradigms are impressed upon the tablets of the memory as legibly as upon the printed page, — till they have become so familiar to the student, that whenever he has occasion to repeat them, "the words," in the expressive language of Milton, "like so many nimble and airy servitors, shall trip about him at command, and in well-ordered files, as he would wish, fall aptly into their own places."

Hanover, N. H., Aug. 10th, 1841.

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	Orders.	Class I. *A* Sounds.	II. *E* Sounds.	III. *O* Sounds.	IV. *U* Sounds.	V. *I* Sounds.
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	Long, 2.	ᾱ	η	ω	ῡ	ῑ
Diphthongs in *ι*.	Proper, 3.	ᾰι	ει	οι	ῠι	
	Improper, 4.	ᾳ	ῃ	ῳ	ῡι	
Diphthongs in *υ*.	Proper, 5.	ᾰυ	ευ	ου		
	Improper, 6.	ᾱυ	ηυ	ωυ		

§ 60. The Consonants. (Table I.)

A. Associated Consonants.

Orders.	Class I. Labials.	Class II. Palatals.	Class III. Linguals.
1. Smooth Mutes,	π	κ	τ
2. Middle Mutes,	β	γ	δ
3. Rough Mutes,	φ	χ	θ
4. Nasals,	μ	γ	ν
5. Double Consonants,	ψ	ξ	ζ

B. Unassociated Consonants.

λ ϱ σ

The Consonants. (Table II.)

- Consonants,
  - Single,
    - Mutes,
      - Smooth, π, κ, τ.
      - Middle, β, γ, δ.
      - Rough, φ, χ, ϑ.
    - Semivowels,
      - Liquids, λ, μ, ν, ϱ.
      - Sibilant, σ.
  - Double, ψ, ξ, ζ.

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§ 174. NOUNS OF THE THIRD DECLENSION.

A. Mute.

1. Labial.

2. Palatal.

		ὁ, *vulture.*	ὁ, *Arab.*	ὁ, *raven.*	ὁ, ἡ, *goat.*	ἡ, *hair.*	ἡ, *woman.*
S.	N.	γύψ	Ἄραψ	κόραξ	αἴξ	θρίξ	γυνή
	G.	γυπός	Ἄραβος	κόρακος	αἰγός	τριχός	γυναικός
	D.	γυπί	Ἄραβι	κόρακι	αἰγί	τριχί	γυναικί
	A.	γῦπα	Ἄραβα	κόρακα	αἶγα	τρίχα	γυναῖκα
	V.						γύναι
P.	N.	γῦπες	Ἄραβες	κόρακες	αἶγες	τρίχες	γυναῖκες
	G.	γυπῶν	Ἀράβων	κοράκων	αἰγῶν	τριχῶν	γυναικῶν
	D.	γυψί	Ἄραψι	κόραξι	αἰξί	θριξί	γυναιξί
	A.	γῦπας	Ἄραβας	κόρακας	αἶγας	τρίχας	γυναῖκας
D.	N.	γῦπε	Ἄραβε	κόρακε	αἶγε	τρίχε	γυναῖκε
	G.	γυποῖν	Ἀράβοιν	κοράκοιν	αἰγοῖν	τριχοῖν	γυναικοῖν

3. Lingual.

α. Masculine and Feminine.

		ὁ, ἡ, *child.*	ὁ, *foot.*	ἡ, *key.*	ὁ, ἡ, *bird.*
S.	N.	παῖς	πούς	κλείς	ὄρνις
	G.	παιδός	ποδός	κλειδός	ὄρνῑθος
	D.	παιδί	ποδί	κλειδί	ὄρνιθι
	A.	παῖδα	πόδα	κλεῖδα, κλεῖν	ὄρνιθα, ὄρνιν
	V.	παῖ			
P.	N.	παῖδες	πόδες	κλεῖδες, κλεῖς	ὄρνιθες, ὄρνεις
	G.	παίδων	ποδῶν	κλειδῶν	ὀρνίθων, ὄρνεων
	D.	παισί	ποσί	κλεισί	ὄρνισι
	A.	παῖδας	πόδας	κλεῖδας, κλεῖς	ὄρνιθας, ὄρνεις, ὄρνῑς
D.	N.	παῖδε	πόδε	κλεῖδε	ὄρνιθε
	G.	παίδοιν	ποδοῖν	κλειδοῖν	ὀρνίθοιν

β. Neuter.

		τὸ, *body.*	τὸ, *light.*	τὸ, *liver.*	τὸ, *horn.*
S.	N.	σῶμα	φῶς	ἧπαρ	κέρας
	G.	σώματος	φωτός	ἥπατος	κέρᾱτος, κέραος, κέρως
	D.	σώματι	φωτί	ἥπατι	κέρατι, κέραϊ, κέρᾳ
P.	N.	σώματα	φῶτα	ἥπατα	κέρατα, κέραα, κέρα
	G.	σωμάτων	φώτων	ἡπάτων	κεράτων, κεράων, κερῶν
	D.	σώμασι	φωσί	ἥπασι	κέρασι
D.	N.	σώματε	φῶτε	ἥπατε	κέρατε, κέραε, κέρα
	G.	σωμάτοιν	φώτοιν	ἡπάτοιν	κεράτοιν, κεράοιν, κερῷν

§ 278. I. Formation of the Tenses.

Prefixes.	Tenses.	Terminations. Active.	Middle.	Passive.
	Present,	ω, μι	ομαι, μαι	
Aûgm.	Imperfect,	ον, ν	όμην, μην	
	Future,	σω	σομαι	θήσομαι
	2 Future,			ήσομαι
Augm.	Aorist,	σα	σάμην	θην
Augm.	2 Aorist,	ον, ν	όμην, μην	ην
Redupl.	Perfect,	κα	μαι	
Redupl.	2 Perfect,	α		
Augm. Redupl.	Pluperfect,	κειν	μην	
Augm. Redupl.	2 Pluperfect,	ειν		
Redupl.	3 Future,		σομαι	

§ 279. II. Flexible Endings.

Class I. Subjective.

Orders.	1. Prim.	2. Second.	3. Imp.	4. Inf.	5. Part.
S. 1	μι	ν, μι		ναι, ν, ι	N. ντς
2	ς	ς	θι		ντσα
3	σι	*	τω		ντ
P. 1	μεν	μεν			G. ντος
2	τε	τε	τε		ντσης
3	νσι	σαν, ν, εν	τωσαν, ντων		
D. 1	μεν	μεν			
2	τον	τον	τον		
3	τον	την	των		

Class II. Objective.

Orders.	1. Prim.	2. Second.	3. Imp.	4. Inf.	5. Part.
S. 1	μαι	μην		σθαι	N. μενος
2	σαι, αι	σο, ο	σο, ο		μένη
3	ται	το	σθω		μενον
P. 1	μεθα, μεσθα	μεθα			G. μένου
2	σθε	σθε	σθε		μένης
3	νται	ντο	σθωσαν, σθων		
D. 1	μεθα, μεθον	μεθα			
2	σθον	σθον	σθον		
3	σθον	σθην	σθων		

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§ 284. VII. Active Voice of the

		Present.	Imperfect.	Future.
Ind. S.	1	βουλεύω	ἐβούλευον	βουλεύσω
	2	βουλεύεις	ἐβούλευες	βουλεύσεις
	3	βουλεύει	ἐβούλευε	βουλεύσει
P.	1	βουλεύομεν	ἐβουλεύομεν	βουλεύσομεν
	2	βουλεύετε	ἐβουλεύετε	βουλεύσετε
	3	βουλεύουσι	ἐβούλευον	βουλεύσουσι
D.	2	βουλεύετον	ἐβουλεύετον	βουλεύσετον
	3		ἐβουλευέτην	
Subj. S.	1	βουλεύω		
	2	βουλεύῃς		
	3	βουλεύῃ		
P.	1	βουλεύωμεν		
	2	βουλεύητε		
	3	βουλευωσι		
D.	2	βουλεύητον		
Opt. S.	1	βουλεύοιμι		βουλεύσοιμι
	2	βουλεύοις		βουλεύσοις
	3	βουλεύοι		βουλεύσοι
P.	1	βουλεύοιμεν		βουλεύσοιμεν
	2	βουλεύοιτε		βουλεύσοιτε
	3	βουλεύοιεν		βουλεύσοιεν
D.	2	βουλεύοιτον		βουλεύσοιτον
	3	βουλευοίτην		βουλευσοίτην
Imp. S.	2	βούλευε		
	3	βουλευέτω		
P.	2	βουλεύετε		
	3	βουλευέτωσαν, βουλευόντων		
D.	2	βουλεύετον		
	3	βουλευέτων		
Infin.		βουλευειν		βουλεύσειν
Part.		βουλεύων		βουλεύσων

Regular Verb *βουλεύω, to plan, to counsel.*

Aorist.	Perfect.	Pluperfect.
ἐβούλευσα	*βεβούλευκα*	*ἐβεβουλεύκειν*
ἐβούλευσας	*βεβούλευκας*	*ἐβεβουλεύκεις*
ἐβούλευσε	*βεβούλευκε*	*ἐβεβουλεύκει*
ἐβουλεύσαμεν	*βεβουλεύκαμεν*	*ἐβεβουλεύκειμεν*
ἐβουλεύσατε	*βεβουλεύκατε*	*ἐβεβουλεύκειτε*
ἐβούλευσαν	*βεβουλεύκᾶσι*	*ἐβεβουλεύκεισαν, ἐβεβουλεύκεσαν*
ἐβουλεύσατον	*βεβουλεύκατον*	*ἐβεβουλεύκειτον*
ἐβουλευσάτην		*ἐβεβουλευκείτην*
βουλεύσω		
βουλεύσῃς		
βουλεύσῃ		
βουλεύσωμεν		
βουλεύσητε		
βουλεύσωσι		
βουλεύσητον		
βουλεύσαιμι		
βουλεύσαις, βουλεύσειας		
βουλεύσαι, βουλεύσειε		
βουλεύσαιμεν		
βουλεῦσαιτε		
βουλεύσαιεν, βουλεύσειαν		
βουλεύσαιτον		
βουλευσαίτην		
βούλευσον		
βουλευσάτω		
βουλεύσατε		
βουλευσάτωσαν, βουλευσάντων		
βουλεύσατον		
βουλευσάτων		
βουλεῦσαι	*βεβουλευκέναι*	
βουλεύσᾶς	*βεβουλευκώς*	

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§ 287. Labial. 2. *Λείπω, to leave.*

Active Voice.

	Present.	Imperfect.	Future.	2 Perfect.	2 Pluperfect.
Ind.	λείπω	ἔλειπον	λείψω	λέλοιπα	ἐλελοίπειν
Subj.	λείπω				
Opt.	λείποιμι		λείψοιμι		
Imp.	λεῖπε				
Inf.	λείπειν		λείψειν	λελοιπέναι	
Part.	λείπων		λείψων	λελοιπώς	

Aorist II.

		Ind.	Subj.	Opt.	Imp.	Inf.
S.	1	ἔλιπον	λίπω	λίποιμι		λιπεῖν
	2	ἔλιπες	λίπῃς	λίποις	λίπε	
	3	ἔλιπε	λίπῃ	λίποι	λιπέτω	Part.
P.	1	ἐλίπομεν	λίπωμεν	λίποιμεν		λιπών
	2	ἐλίπετε	λίπητε	λίποιτε	λίπετε	λιποῦσα
	3	ἔλιπον	λίπωσι	λίποιεν	λιπέτωσαν, λιπόντων	λιπόν
D.	2	ἐλίπετον	λίπητον	λίποιτον	λίπετον	λιπόντος
	3	ἐλιπέτην		λιποίτην	λιπέτων	λιπούσης

Middle and Passive Voices.

	Present.	Future Mid.	Perfect.	Aorist Pass.
Ind.	λείπομαι	λείψομαι	λέλειμμαι	ἐλείφθην
Subj.	λείπωμαι			λειφθῶ
Opt.	λειποίμην	λειψοίμην		λειφθείην
Imp.	λείπου		λέλειψο	λείφθητι
Inf.	λείπεσθαι	λείψεσθαι	λελεῖφθαι	λειφθῆναι
Part.	λειπόμενος	λειψόμενος	λελειμμένος	λειφθείς
	Imperfect.	3 Future.	Pluperfect.	Future Pass.
Ind.	ἐλειπόμην	λελείψομαι	ἐλελείμμην	λειφθήσομαι

Aorist II. Middle.

		Ind.	Subj.	Opt.	Imp.	Inf.
S.	1	ἐλιπόμην	λίπωμαι	λιποίμην		λιπέσθαι
	2	ἔλιπου	λίπῃ	λίποιο	λιποῦ	
	3	ἔλιπετο	λίπηται	λίποιτο	λιπέσθω	Part.
P.	1	ἐλιπόμεθα	λιπώμεθα	λιποίμεθα		λιπόμενος
	2	ἔλιπεσθε	λίπησθε	λίποισθε	λίπεσθε	
	3	ἔλιποντο	λίπωνται	λίποιντο	λιπέσθωσαν, λιπέσθων	
D.	2	ἐλίπεσθον	λίπησθον	λίποισθον	λίπεσθον	
	3	ἐλιπέσθην		λιποίσθην	λιπέσθων	